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GARDENS

ILLUSTRATED

WINTER READY

Choosing roses
FOR THE BRILLIANCE OF THEIR HIPS

FIND THE BEST EUCALYPTUS
for your garden

MASTERCLASS
How the experts keep topiary sharp

ESSENTIAL CHRISTMAS

presents for gardeners

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EDITOR'S LETTER

Roses start setting their hips early in the season but it is only once the temperature drops that they start to show their colour. All roses produce hips but we don't typically see them as often as we do the flowers because, as gardeners, we tend to remove the spent blooms. Troy Scott Smith, head gardener at Sissinghurst Castle Garden where the rose is perhaps their most iconic flower, shares with us his selection of the best roses to grow for the brilliance of their hips. The list includes glossy orange *Rosa* 'Meg', inky black *Rosa spinosissima* and the hedgerow rose, *Rosa rugosa*, which has big, round, scarlet hips. Troy's cultivation notes for hips and flowers include tying stems horizontally to encourage more flowers and later a timely retreat with the secateurs.

The gentle blue-greens of eucalyptus are wonderful for decorating the house for Christmas, and freshly picked sprigs have a bright, camphorous scent. Historically, eucalypts have a reputation for being huge plants with limited hardiness but it is now understood that it is the provenance of the seed – the geographical location of the parent plant as much as the species – that determines the hardiness of the final plant. Grafton Nursery in Worcestershire is a small, specialist nursery growing 59 hardy eucalyptus species and cultivars using seed collected from the highest altitudes. From *Eucalyptus gregsoniana*, with pretty, elongated, pale-green foliage, to the silver-blue leaves of *Eucalyptus gunnii* 'France Bleu' there's a eucalyptus for every garden.

With Christmas swiftly approaching this issue also includes our favourite presents for gardeners to make Christmas shopping for the gardener in your life a pleasure.

I hope you enjoy the issue, and wish you a very happy Christmas,

Lucy Bellamy

LUCY BELLAMY, EDITOR

JASON INGRAM

The silver-blue leaves of *Eucalyptus glaucescens* 'Tinderry' are good for cutting, page 68.

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The garden of Tuin de Villa by Marion Nickig

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DEVELOP A PASSION FOR PLANTING DESIGN

At the **London College of Garden Design** our aim is to provide **world-class, inspirational garden design training**. Our six month **Planting Design Diploma** was created to enable students to learn from the very best designers and plants people.

Through practical workshops, inspirational lectures and visits the **Planting Design Diploma** explores contemporary and traditional techniques to support and develop your planting design skills. This is a unique course not found anywhere else in Europe, delivered over 30 days from January to June from our home in the **Royal Botanic Gardens at Kew**.

The course is led by **Andrew Fisher Tomlin, designer and Chartered Horticulturist**, and we are fortunate to have **some incredible specialist lecturers** including Neil Lucas of Knoll Gardens, Tony Kirkham from the **Royal Botanic Gardens, Kew** and Nigel Dunnett from the **University of Sheffield**. Designer tutors include James Basson, Jo Thompson, Paul Hervey-Brookes, Ann-Marie Powell, Carolyn Willitts and Amanda Patton.

LCGD
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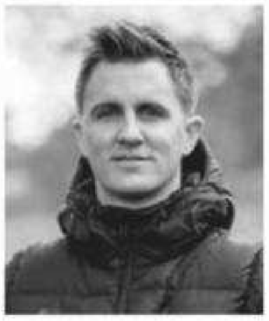

TROY SCOTT SMITH
Troy selects the best roses for hips, page 46. *"The sheer exuberance of roses has long fascinated me, and this month I indulge in the beauty of their hips."*

MARION NICKIG
Marion photographs a frost-covered Tuin de Villa in the Netherlands, page 42 *"A frosty winter morning perfectly highlights and accentuates the structures of Tuin de Villa garden."*

MATT KEIGHTLEY
Matt starts a new design ideas series, page 80. *"My design series will provide a glimpse into the world that keeps my mind ticking. Design insight, inspiration and ideas."*

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JAMES BASSON
James lives in the South of France where he runs Scape Design with his wife Helen, specialising in low-maintenance and dry gardens. He is a fervent advocate for creating sustainable landscapes. The winner of four Chelsea Gold medals, he was awarded Best in Show in 2017.

FERGUS GARRETT
Fergus was appointed head gardener at Great Dixter by Christopher Lloyd in 1993. He is passionate about passing on his knowledge through student and volunteer programmes at Dixter and through worldwide lectures. He was awarded an RHS Associate of Honour in 2008.

ANNA PAVORD
Anna's books include her bestseller *The Tulip* and most recently *Landskipping*. For 30 years she was *The Independent*'s gardening correspondent. In 2000 the RHS awarded her the Veitch Memorial Medal. She lives and gardens in Dorset.

DAN PEARSON
Dan is one of the UK's best-known garden designers, familiar to many through his gardening columns in the *Observer* magazine. Eight of his gardens, including the Tokachi Millennium Forest in Japan, have won awards and he was awarded Best in Show at Chelsea in 2015.

SARAH PRICE
Sarah is one of the UK's most sought-after garden designers who won worldwide recognition for her designs for the 2012 London Olympic Park. She won Gold at Chelsea in 2012 and 2018, and was GMG Garden Columnist of the Year in 2016 for her design series in *Gardens Illustrated*.

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MONDAY 4 MARCH 2019

SPRING READER DAY AT GREAT DIXTER

Join Great Dixter's head gardener Fergus Garrett for a day learning how to prepare your garden for the year ahead

TUTOR

Head gardener Fergus Garrett is an expert plantsman who gardened alongside Great Dixter's owner Christopher Lloyd until his death in 2006. Fergus continues to garden in the spirit of innovation and ensures that Great Dixter remains one of England's finest gardens.

Great Dixter has been described as one of the most dynamic flower gardens in the world and as such has a great deal to teach gardeners and garden enthusiasts about the traditional techniques used to get such outstanding results.

With the magnificent gardens as the backdrop to your study day, head gardener Fergus Garrett will expertly guide you through the key tasks needed to be done at the start of the year to ensure your garden continues through to a flower-filled spring, summer and autumn.

This is a busy time of year and Fergus's talk will look at planning and preparation, including creating a timetable, composting and soil preparation, weeding, thinning out of self-sowers, working off of boards, splitting, dividing and planting self-sowers, timing of seed sowing and pricking out, choosing annuals for adding to the display, plus Fergus will include a handy outline of when-and-how to prune. All in all this is a fantastic opportunity to learn best practice techniques from one of the country's most highly regarded gardeners.

Along with Fergus's talk, you'll also enjoy a home-cooked lunch from Dixter's vegetable gardener and cook Aaron Bertelsen and have the opportunity to visit the plant nursery with a 10 per cent discount voucher.

EVENT DETAILS

Tickets cost £110 and must be booked in advance*

Tickets and directions will be sent out prior to the event. Places are limited so booking is essential. Please advise us when booking of any dietary requirements or accessibility queries. For more details about the day itself call Great Dixter on 01797 254048 or go to greatdixter.co.uk Great Dixter, Northiam, Rye, East Sussex TN31 6PH.

TO BOOK

Online gardensillustrated.com/events
Telephone UK 0871 230 7156† Overseas +44 115 896 0368

*A transaction fee applies to all bookings. †Calls to this number from a BT landline will cost no more than 13p per minute. Calls from mobiles and other providers may vary.

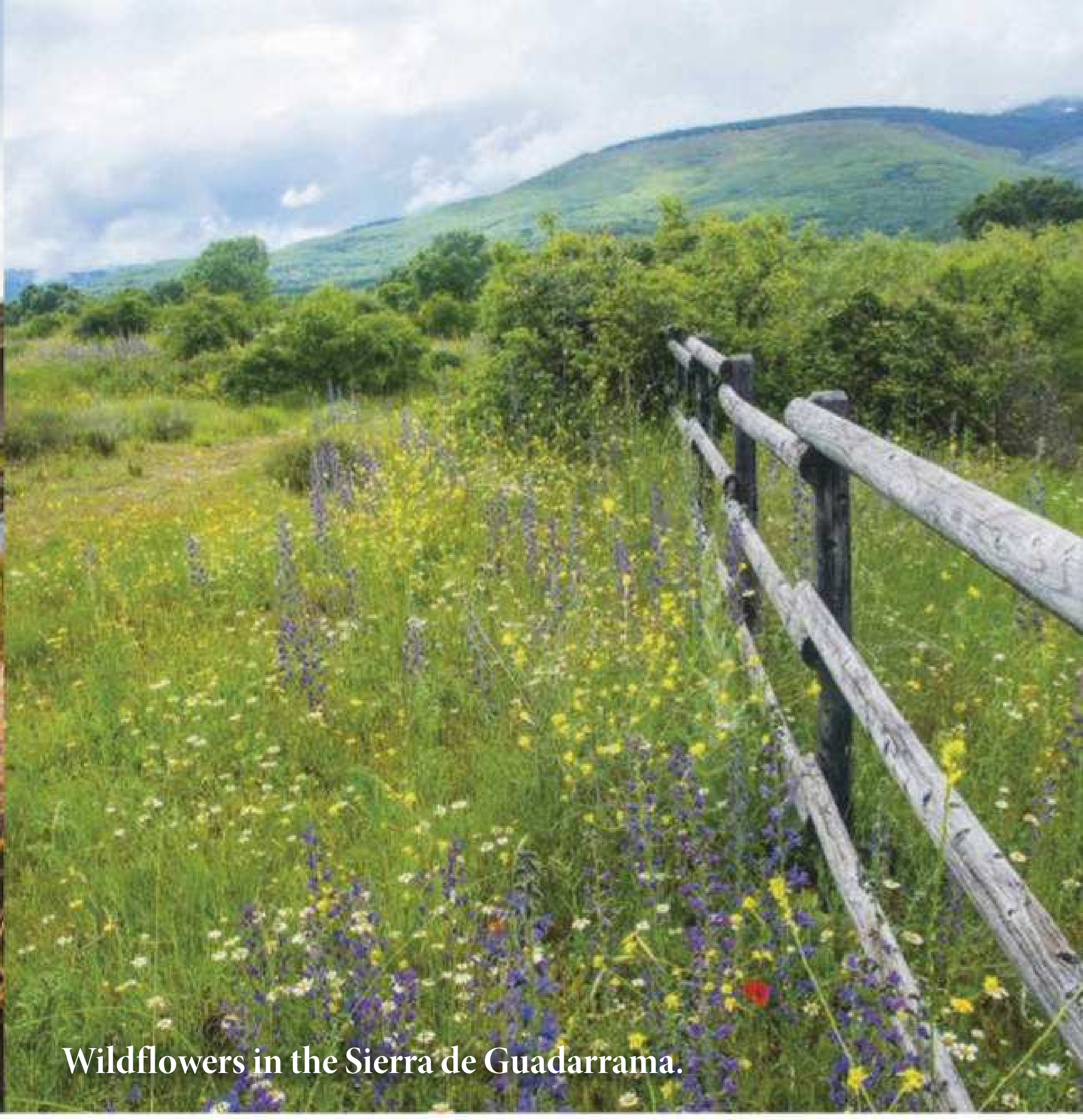
PROGRAMME

9.45am Arrival and coffee
10am Talk from Fergus Garrett in the Yeoman's Hall, including a break for refreshments
12.45pm Lunch in the Great Hall
1.30pm Tour of the gardens
4pm Day closes with the chance to visit the plant nursery.

Don't forget your 10% discount on plants for use on the day.

ANDREW MONTGOMERY

Private garden designed by Fernando Martos.



Wildflowers in the Sierra de Guadarrama.

24-30 MAY 2019

THE FLORA AND GARDENS OF CENTRAL SPAIN

Join us on our tour of Madrid and the Sierra de Guadarrama to discover both classic gardens and exciting contemporary designs

TOUR LEADER
Noel Kingsbury is a regular *Gardens Illustrated* contributor and a garden writer, researcher, lecturer and teacher. He is well known for his expertise in sustainable planting design.

Spain has earned a reputation as a country of extraordinary creativity in many fields. Garden making and landscape design are now catching up, and this six-day tour, based in Madrid, is an opportunity to see several different aspects of the country's gardening life.

The Iberian Peninsula is very rich botanically, and Spain has the second largest number of plant species in Europe. In late May the wildflowers should be at their colourful best, and a number of short walks in the region of the **Sierra de Guadarrama**, north of Madrid, are planned to appreciate this rich flora and to understand the natural vegetation of the country's interior.

We will visit several of the area's classical historic gardens, such as **Parque El Capricho de la Alameda de Osuna** and the gardens of **Palacio Real de La Granja de San Ildefonso**, as well as the **Real Jardín Botánico** in Madrid. We'll meet two of the country's leading garden designers, **Miguel Urquijo** and **Fernando Martos** (both of whose work has featured in *Gardens Illustrated*). They will accompany us to some of the private gardens they have created, discussing with us the challenges of developing a new garden form for a traditional garden culture and of plant selection for a difficult climate. We will also visit the experimental garden of **Miguel Recio** in Segovia.

BOOKING DETAILS

Price per person, based on two people sharing: £2,520 (a single supplement of £520 is levied by the hotel).

Price includes: six nights dinner, bed and breakfast at Hotel Liabeny in central Madrid. The price does not include hotel extras or travel insurance, or international flights, although these can be arranged through Distant Horizons if required. For more details and for an in-depth itinerary with details of day-to-day visits, meals, etc, please contact Distant Horizons.

FOR MORE INFORMATION OR TO BOOK PLEASE CONTACT

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Telephone +44 (0)151 625 3425 **email** info@distanthorizons.co.uk **website** distanthorizons.co.uk

This tour has been arranged exclusively for readers of *Gardens Illustrated* by Distant Horizons, organisers of cultural and garden journeys since 1996. Please note that itineraries may be subject to change for reasons beyond *Gardens Illustrated*'s control.

CLAIRE TAKACS; MARIA GALAN / ALAMY STOCK PHOTO

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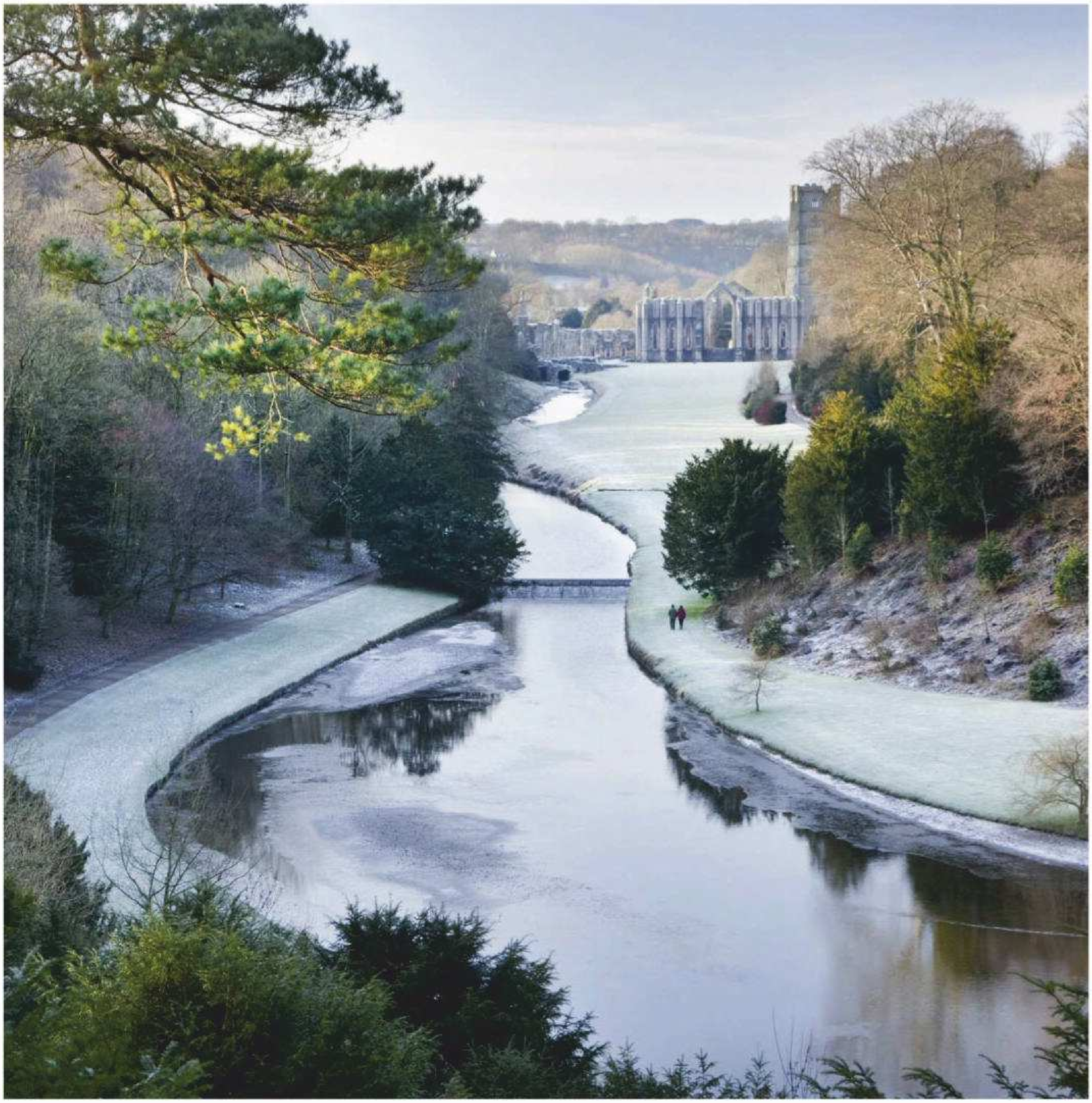
DIG IN

What's happening, where to go, what's in flower and what to buy this month



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STEPPING OUT

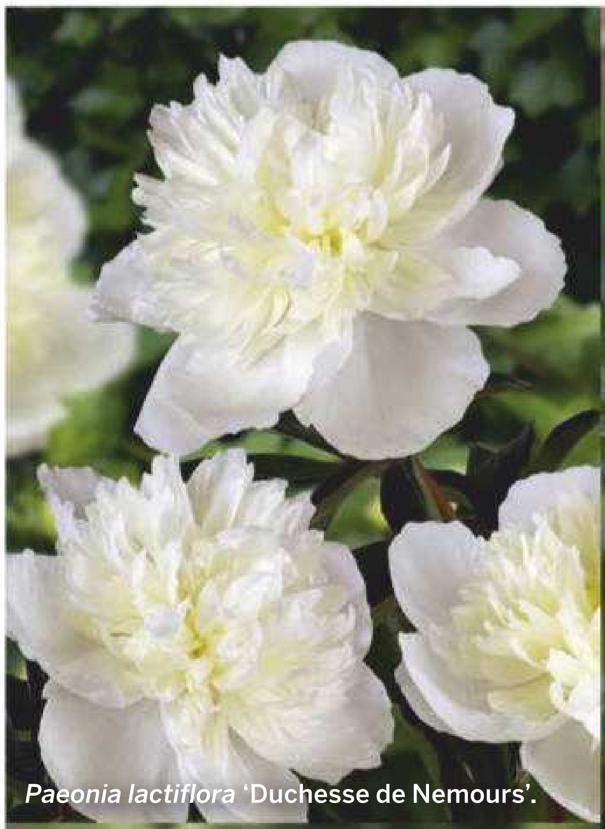
Visiting a garden in winter is a great opportunity to appreciate the bones of its design – and offers you the chance to blow away the cobwebs and walk off too much delicious festive fare. If you're looking for ideas, the National Trust has a huge selection of winter gardens to inspire. Among our favourite National Trust gardens to visit in December are Fountains Abbey & Studley Royal Water Garden in North Yorkshire (above), where the garden's magnificent trees are reflected in the mirror-like pools of the Georgian water garden, and Powis Castle in north Wales, which has fabulous topiary. If you're on the lookout for winter-planing inspiration, then head to Nymans in West Sussex, which has an excellent collection of winter-flowering heathers or Anglesey Abbey in Cambridgeshire, where the Winter Garden has been designed with plants that offer colour through to spring. **nationaltrust.org.uk**

News

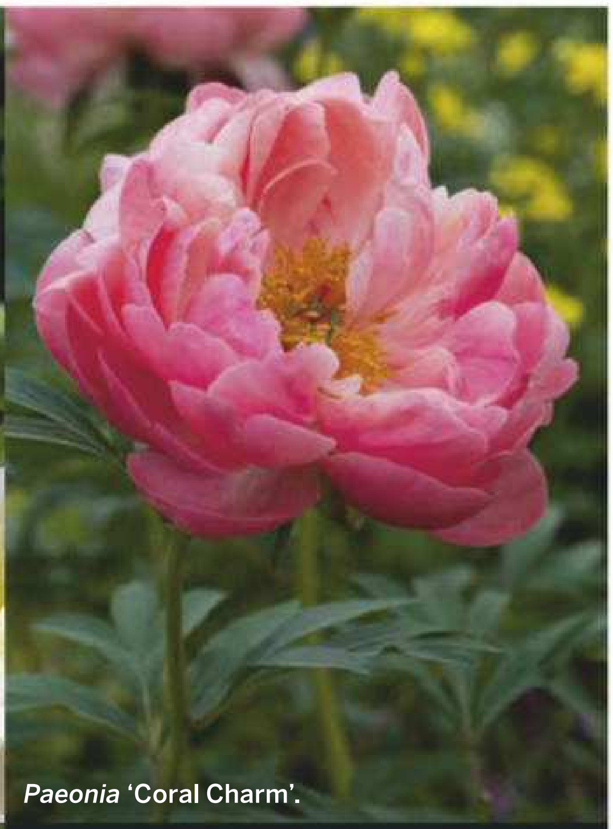
COMPILED BY ALYS HURN

GOOD TO KNOW

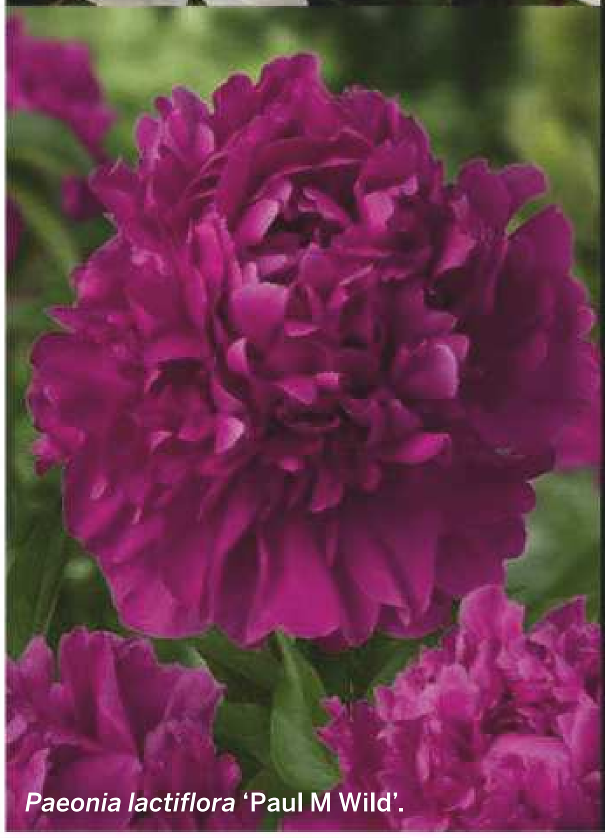
No matter how long you've been gardening it's always good to learn new skills, and West Dean College of Art and Conservation in West Sussex has an exciting programme of gardening courses planned for winter and spring. There are courses to suit all interests and levels of expertise, from workshops in creating Christmas decorations from foraged materials and making an open terrarium, to practical and lecture-based courses on different aspects of flower and vegetable growing and garden design. Tutors include garden designers Annie Guilfoyle, Jen Berry and James Alexander-Sinclair, head gardener Tom Brown, no-dig expert Charles Dowding and plantswoman Derry Watkins, and course fees start at £83. Find out more at **westdean.org.uk**



Paeonia lactiflora 'Duchesse de Nemours'.



Paeonia 'Coral Charm'.

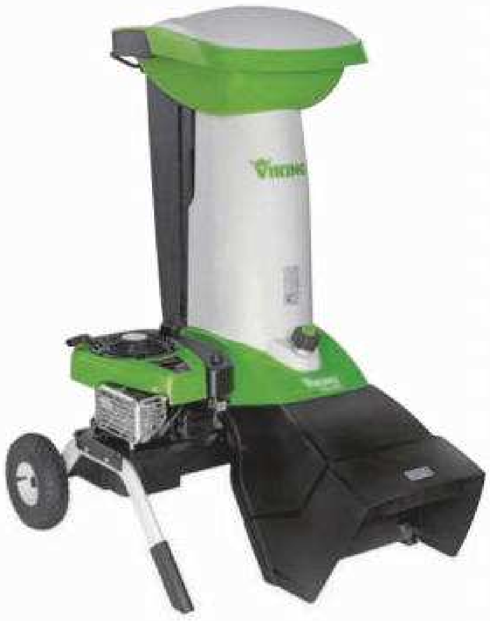


Paeonia lactiflora 'Paul M Wild'.

FRESH LOOK

Peonies have seen a justifiable boost to their popularity this year thanks to their starring role in the Duke and Duchess of Sussex's wedding, and now is the time to plant them if you want to enjoy the blooms next summer. Hayloft Plants has a new collection of fragrant herbaceous peonies that are all good for cutting. The collection includes the frilly white *P. lactiflora* 'Duchesse de Nemours', the pink *P. lactiflora* 'Paul M Wild', and *P.* 'Coral Charm', which has flowers that open a salmon pink then fade to yellow. It's priced at £24 for three plants (one of each), or £42 for nine plants (three of each). All are supplied as bare root plants. hayloft-plants.co.uk

3 FOR THE GARDEN... SHREDDERS



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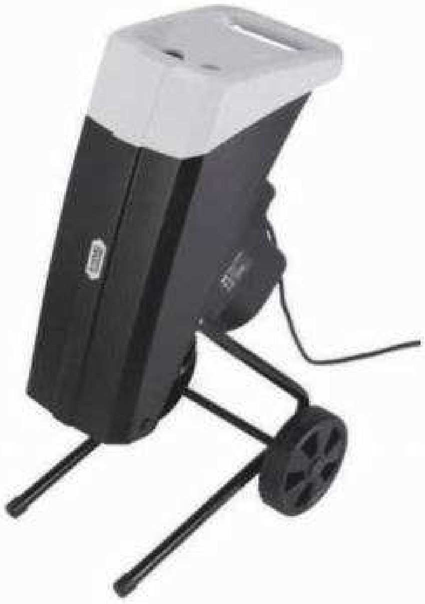

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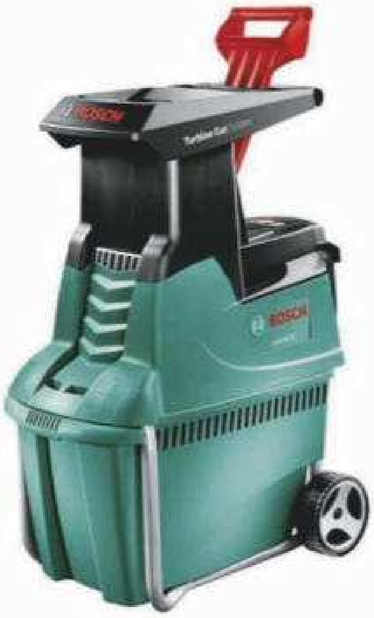

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0345 077 8888, homebase.co.uk

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NEPTUNE

DIARY

COMPILED BY ALYS HURN AND ANNIE GATTI

① **Winter Sculpture Exhibition**
Join a free guided walk of the sculptures on show at RHS Garden Rosemoor's Winter Sculpture Exhibition. Weather permitting, tours will take place most Wednesdays (excluding Boxing Day) at 2pm, until 17 February 2019. Call on the day to confirm. RHS Garden Rosemoor, Great Torrington, Devon EX38 8PH. Tel 01805 626810, rhs.org.uk

② **Garden Tour of Montalto Estate**
Explore the gardens and grounds of Montalto Estate in Co Down, Northern Ireland, which opened to the public this year. The estate features a winter garden, an alpine garden and trails that lead through woodland and around a lake. Wednesday – Sunday, 10am-4pm (last entry 3pm). Montalto Estate, Spa Road, Ballynahinch, Northern Ireland BT24 8PT. Tel 028 9756 6100, montaltoestate.com

③ **Winter Garden Walk**
Enjoy a guided walk around the gardens at West Green House. Tours led by a member of the garden staff will take place every Monday until 17 December and be followed by a homemade soup lunch. 12 November – 17 December, 11.30am. £15. West Green House Gardens, Thackham's Lane, nr Hartley Wintney, Hook, Hampshire RG27 8JB. Tel 01252 844611, westgreenhouse.co.uk

④ **Chelsea Physic Garden Christmas Fair**
Browse more than 100 stalls offering food, decorations and unusual Christmas gifts, and then learn how to wrap your gifts beautifully in a present-wrapping workshop. 24-25 November, 10am-4pm, £6. 66 Royal Hospital Road, Chelsea, London SW3 4HS. Tel 020 7352 5646, chelseaphysicgarden.co.uk

⑤ **Lowther Castle Christmas Market**
Find food and gifts galore at the Lowther Castle Christmas market set in the castle's atmospheric courtyard. 24-25 November. Lowther Castle, Penrith, Cumbria CA10 2HH. Tel 01931 712192, lowthercastle.org

⑥ **Sustainable Christmas Wreath Workshop**
Make your own Christmas wreath, using 100 per cent biodegradable materials, and learn about sustainability in floral design on this half-day course at the Judith Blacklock Flower School. 26 November, £178. 4-5 Kinnerton Place South, Knightsbridge, London SW1X 8EH. Tel 020 7235 6235, judithblacklock.com

⑦ **Willow Workshop**
Learn how to make festive decorations using willow and other natural materials with willow worker Wendy Bristow of Twigs & Sprigs. 30 November, 10am-4pm. £55 plus £8 materials charge. Scampston Hall and Walled Garden, Scampston, Malton, North Yorkshire YO17 8NG. Tel 01944 759111, scampston.co.uk

⑧ **Powis Castle Illuminated Gardens**
Stroll around beautifully lit formal gardens, terraces and courtyard after dark and then warm up in the Courtyard restaurant. Selected dates from 30 November – 16 December, 5-9pm. £7.15. Powis Castle and Garden, Welshpool, Powys SY21 8RF. Tel 01938 551920, nationaltrust.org.uk

⑨ **Introduction to Candle Dipping**
Find out what the honeybees have been up to in the National Botanic Garden of Wales' Bee Garden and learn the principles of candle dipping to make your own beeswax candles. 5 December, 10am-2pm. National Botanic Garden of Wales, Middleton Hall, Llanarthne, Carmarthenshire SA32 8HN. Tel 01558 667149, botanicgarden.wales

⑩ **Gunnersbury Park and its Gardens: A History**
Explore the history of Gunnersbury Park in west London at a talk by museum consultant Val Bott for the London Parks and Gardens Trust. The park was re-modelled by William Kent in the 18th century and became a public park in 1926. 10 December, 6.30-8pm. The Gallery, 70-77 Cowcross Street, London EC1M 6EL. Tel 020 7839 3969, londongardenstrust.org

⑪ **Seasonal Table Arrangements**
Learn how to make floral table arrangements for Christmas using seasonal materials on this one-day course with the Daylesford floristry team. 20 December, 9.30am-1pm. £125. The Daylesford Garden Workshop, Daylesford Farmshop, nr Kingham, Gloucestershire GL56 0YG. Tel 01608 731700, daylesford.com

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PHOTOGRAPHER OLLY GORDON; DESIGNER JUDITH BLACKLOCK

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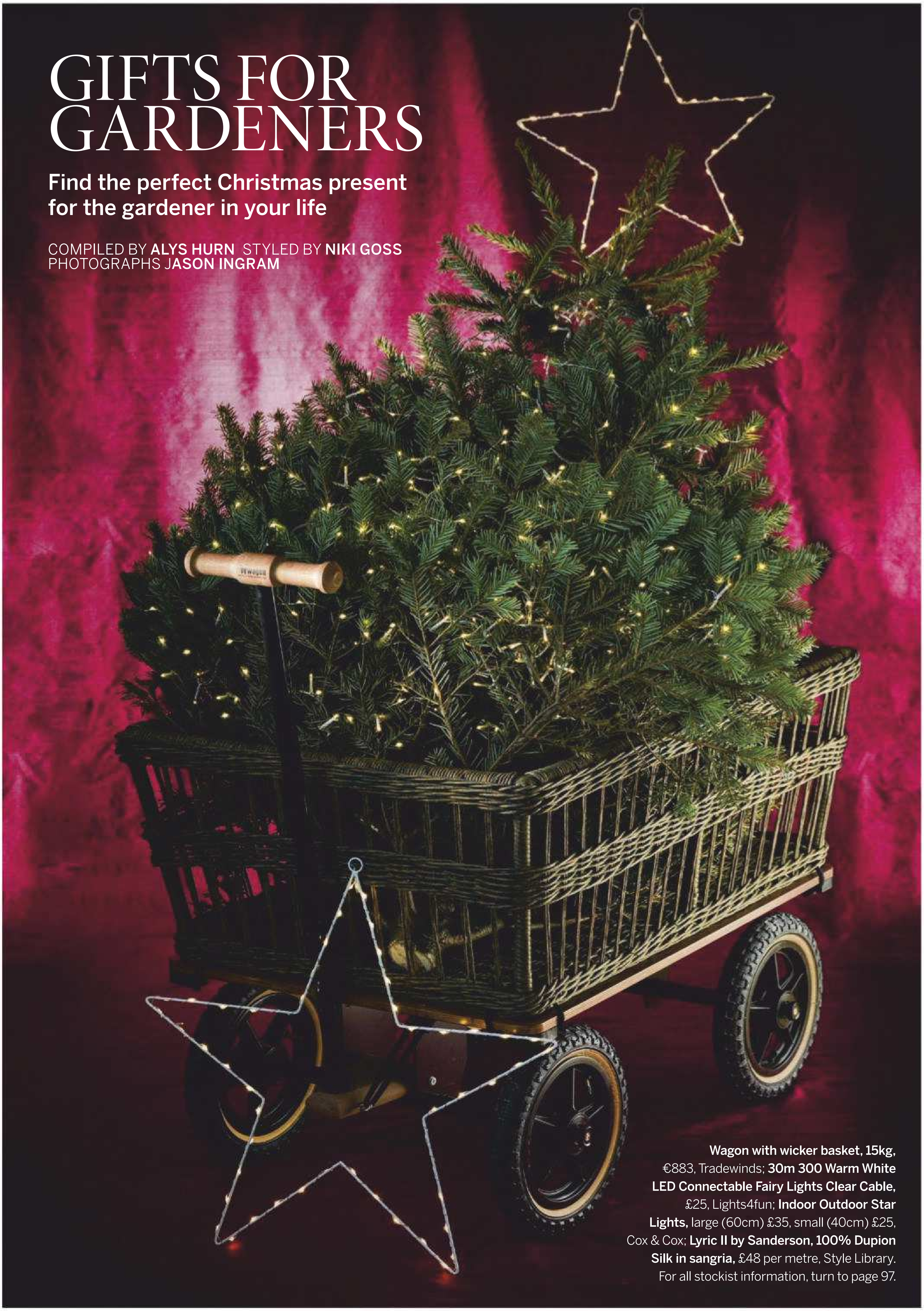
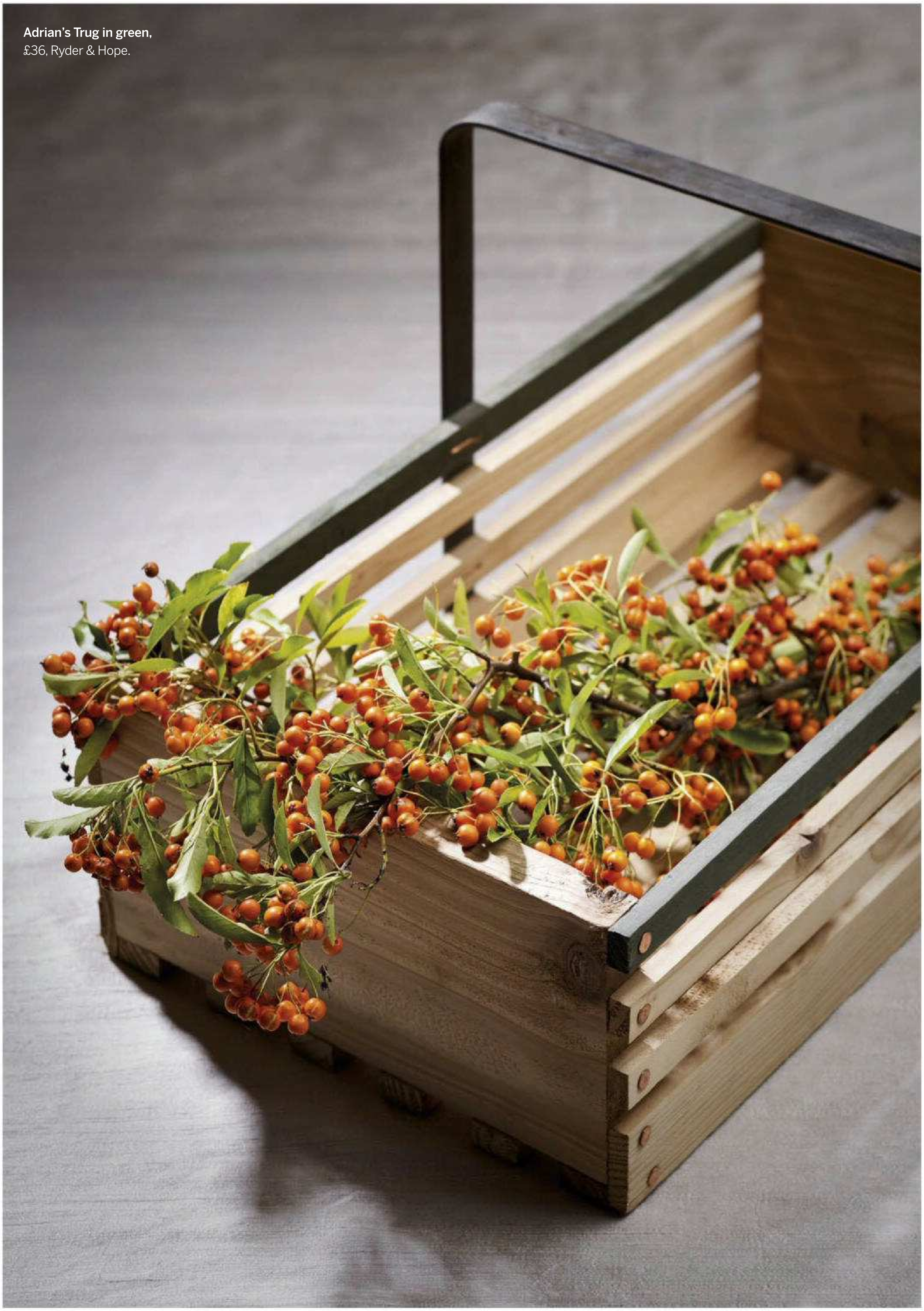


Wagon with wicker basket, 15kg, €883, Tradewinds; **30m 300 Warm White LED Connectable Fairy Lights Clear Cable,** £25, Lights4fun; **Indoor Outdoor Star Lights,** large (60cm) £35, small (40cm) £25, Cox & Cox; **Lyric II by Sanderson, 100% Dupion Silk in sangria,** £48 per metre, Style Library. For all stockist information, turn to page 97.



Adrian's Trug in green,
£36, Ryder & Hope.

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Top row (left to right) Tripolina 1855 canvas chair, €279, Telami; **Hestra Sheepskin Ladies Mittens in cork,** £31.49, Blackleaf; **Design House Stockholm Greenhouse Mini,** 2,080 DKK, Illums Bolighus. **Middle row (left to right) Bladderwrack and Fennel Hand Cleanser, 250ml,** £24, Haeckels; **Uchicook Stainless Steel Tabletop Smoker,** $149, Kaufmann Mercantile; **12 Birds of Europe Bird Calls Gift Box by Quelle Est Belle,** £185, Moon Picnic. **Bottom row (left to right) Elephant Box lunch box,** £29.50, Elephant Box; **Hand Knitted Jumper in cream by Athena Designs,** £200, The Conran Shop; **The Classic Gardener Tool Gift Set by Barebones Living,** £65, Bear & Bear.

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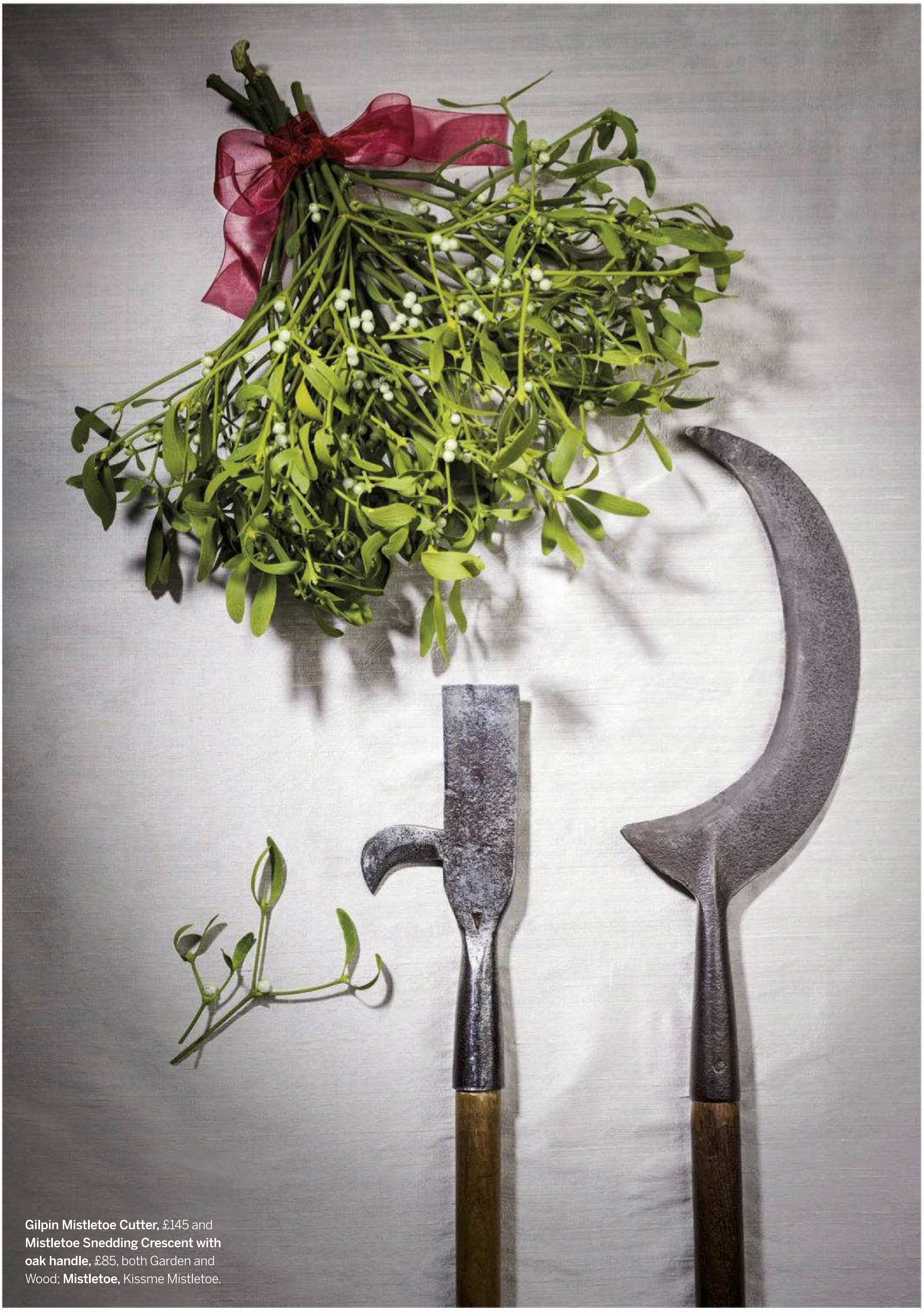
Top row (left to right) **Wacaco Nanopresso Portable Coffee Machine in dark grey,** £69.95, Hurn & Hurn; **Kähler Fugato Speaker in cream white,** 1,899 DKK, Illums Bolighus; **Mackinaw Wool Christmas Stocking in grey/black,** £75, Filson. **Middle row (left to right)** **Travel Backgammon and Checkers Game Bag Set by Studio Nicco,** $55, Kaufmann Mercantile; **Matador Pocket Blanket in Alpine green (160x110cm),** £29.99, Urban Gifts; **rCup in cream and green, 340ml,** £12, rCup. **Bottom row (left to right)** **Fermob Somerset Bench in cedar green,** £649, The Worm That Turned; **Tin Cloth Utility Apron,** £180, Filson; **Design House Stockholm Flower Pot Stand in ash,** £181, twentytwentyone.



Gilpin Mistletoe Cutter, £145 and **Mistletoe Snedding Crescent with oak handle,** £85, both Garden and Wood; **Mistletoe,** Kissme Mistletoe.

Secateurs, £80, Genus. Styled with *Cotinus*, thanks to Les Fleurs, Bristol.

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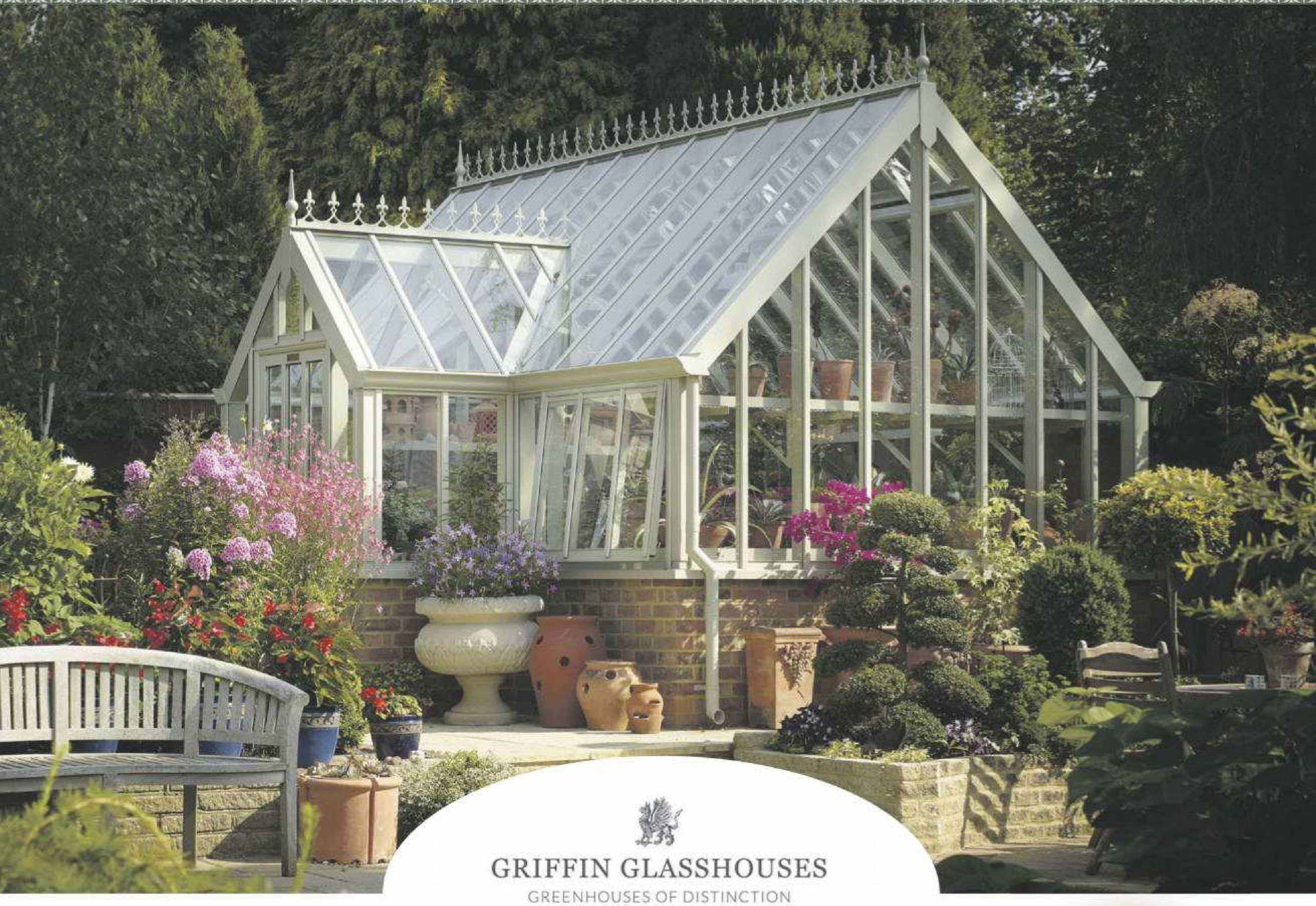

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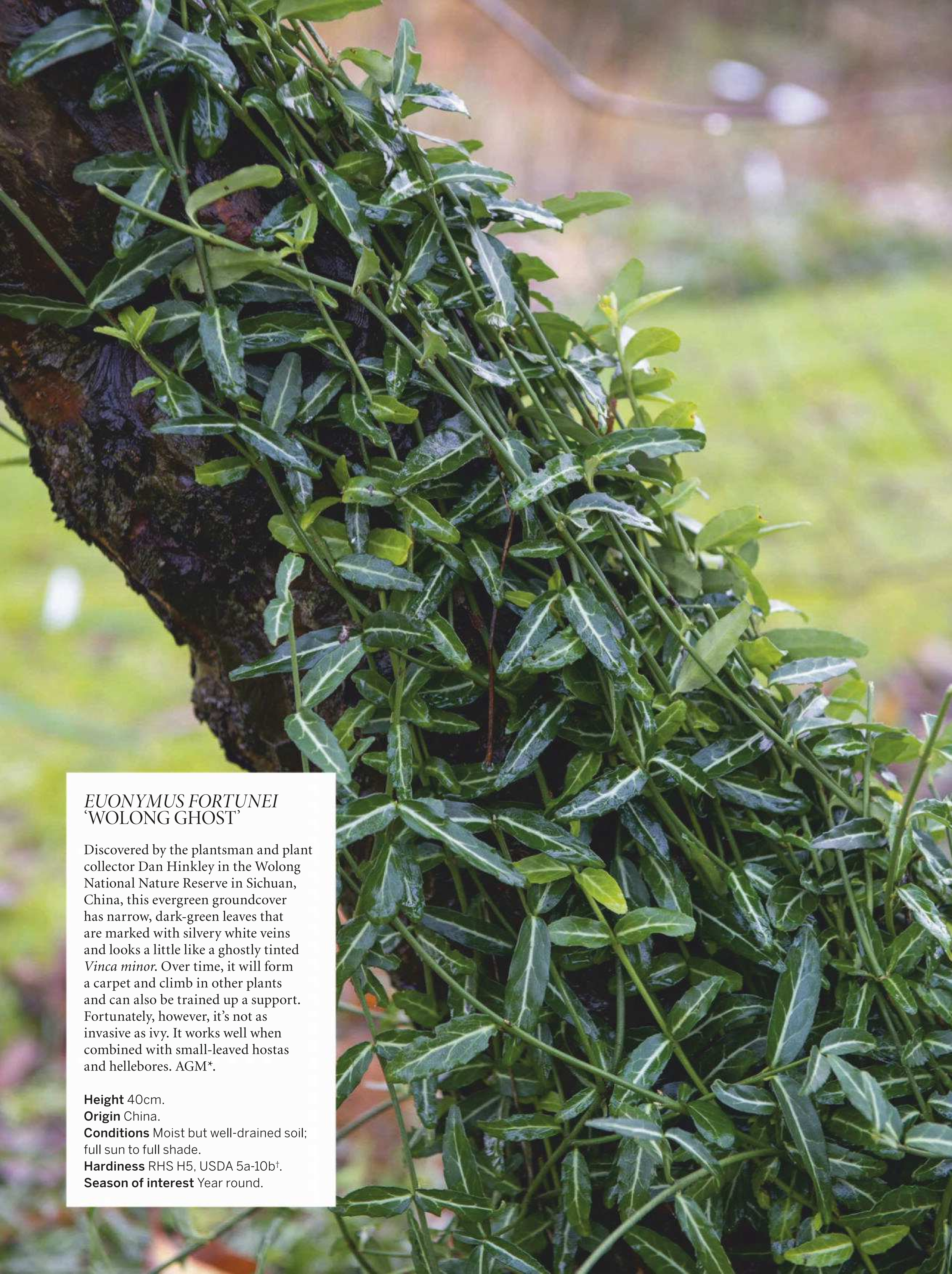


EUONYMUS FORTUNEI 'WOLONG GHOST'

Discovered by the plantsman and plant collector Dan Hinkley in the Wolong National Nature Reserve in Sichuan, China, this evergreen groundcover has narrow, dark-green leaves that are marked with silvery white veins and looks a little like a ghostly tinted *Vinca minor*. Over time, it will form a carpet and climb in other plants and can also be trained up a support. Fortunately, however, it's not as invasive as ivy. It works well when combined with small-leaved hostas and hellebores. AGM*.

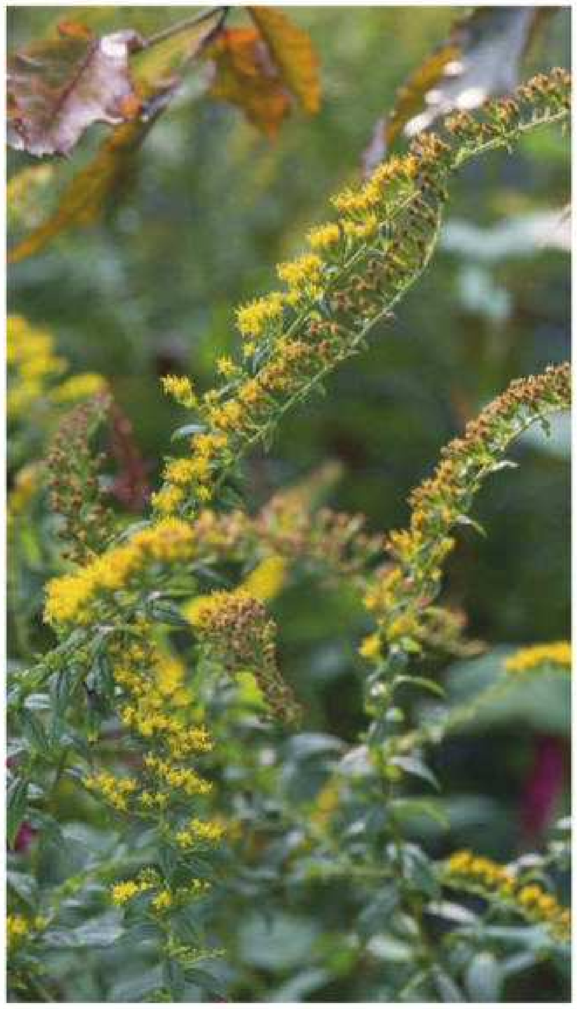
Height 40cm.
Origin China.
Conditions Moist but well-drained soil; full sun to full shade.
Hardiness RHS H5, USDA 5a-10b†.
Season of interest Year round.

Fleur van Zonneveld runs the Dutch nursery De Kleine Plantage. **dekleineplantage.nl**

DECEMBER PLANTS

This month Fleur suggests some fabulous shrubs and trees with stunning structure, as well as bright, flowering plants that save their best for last

WORDS FLEUR VAN ZONNEVELD PHOTOGRAPHS MAAYKE DE RIDDER



SOLIDAGO RUGOSA 'FIREWORKS'

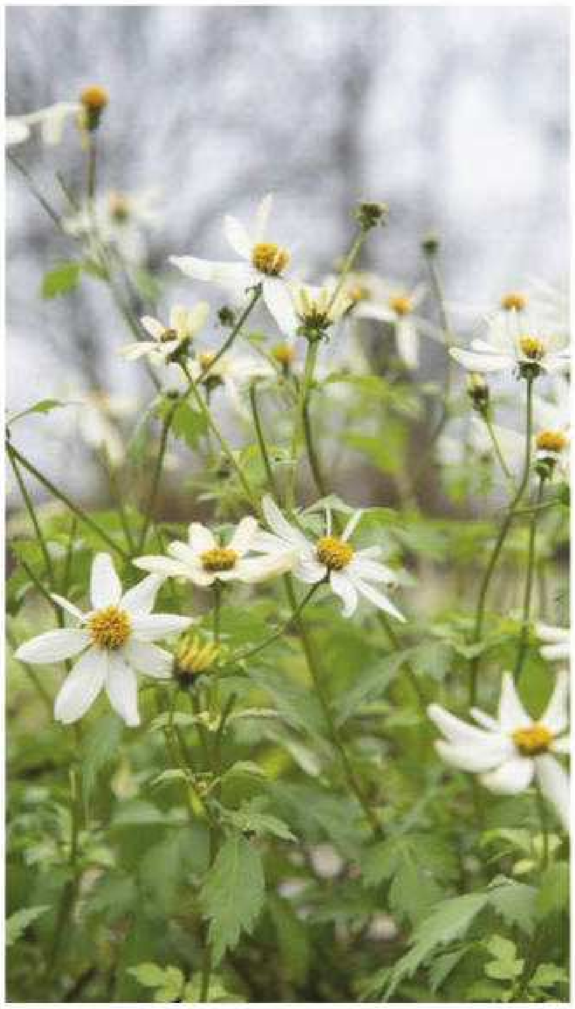
With its bright-yellow flowers that are borne in dense, plume-like panicles on the ends of elegantly arching stems, this looks like a firework firing off in several directions. It's an excellent addition to prairie-style planting schemes, contrasting well with grasses and asters, but it also makes a wonderful cut flower. It's a strong grower, but not invasive, and flowers from late summer through to late autumn. By December it has finished flowering but the stems create a strong winter silhouette. AGM.

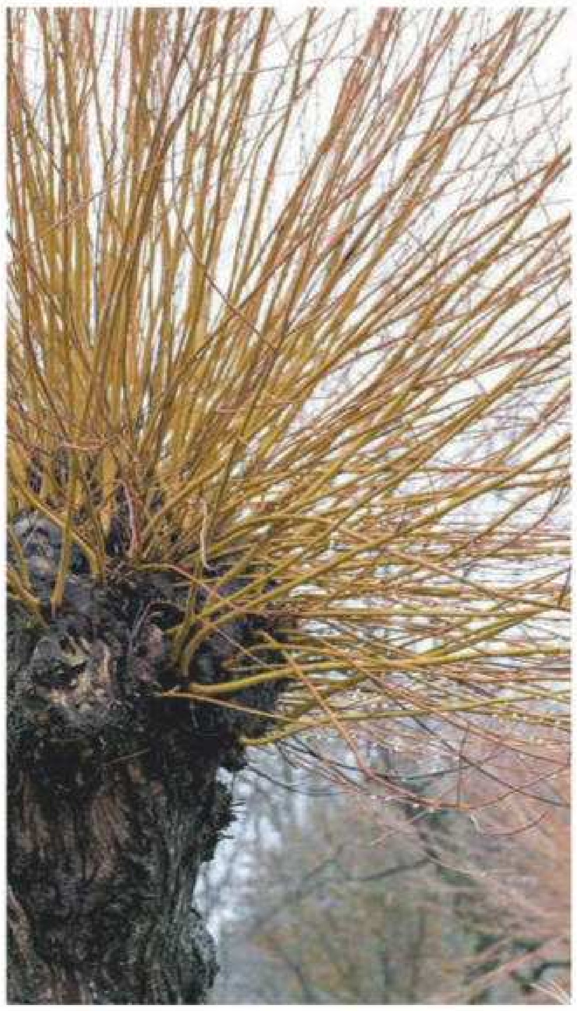
Height 1.4m.
Origin Garden origin (species North America).
Conditions Well-drained soil; full sun and part shade.
Hardiness RHS H7, USDA 4a-8b.
Season of interest Autumn to winter.

BIDENS AUREA 'STARLIGHT'

Over the summer we've experimented with a number of bright-orange bidens and have only just recovered from the overwhelming bloom of *Bidens triplinervia* 'Hawaiian Flare Orange Yellow Brush'. This white cultivar from the German firm Kientzler is longer flowering and even more exuberant than some of the orange bidens. It is a good filler for the front edge of the border, where the fresh green of its fine leaves and pretty little flowers merge well with the winter colour palette, but it is sensitive to frost, so perhaps better grown in a pot so you can more easily bring it inside when temperatures drop.

Height 30cm.
Origin Mexico.
Conditions Well-drained soil; full sun.
Hardiness RHS H3.
Season of interest Summer to winter.





SALIX ALBA VAR. *VITELLINA* 'BRITZENSIS'

Many gardeners choose evergreen shrubs in winter over deciduous trees with their bare branches, but we love the branches of this willow. After the leaves have fallen and temperatures dropped, its branches take on a beautiful orange that creates a wonderful contrast against the winter sky whether blue or grey. In spring, when the twigs begin to shoot, the branches turn green again. As perennial growers we spend a lot of time looking groundward, so at this time of year, when there is so little flower and foliage to see, it's good to have an excuse to raise our eyes.

Height 5m (pollarded).
Origin Europe.
Conditions Moist but well-drained soil; full sun.
Hardiness RHS H7, USDA 4a-8b.
Season of interest Winter.

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*Holds an Award of Garden Merit from the Royal Horticultural Society. †Hardiness ratings given where available.

BRASSICA OLERACEA 'DAZZLING BLUE'

Dark-leaved kales, such as the popular 'Nero di Toscana', are now often used as much in the flower border as the vegetable garden. This one has beautiful blue-green leaves with red veins and the intensity of the colour increases in cold weather. It even withstands frost. In spring it blooms abundantly with soft yellow flowers, then after flowering the following May it is over, in time to grow new plants from seeds for the new season. It is also a good plant for attracting pollinating insects.

Height 90cm.
Origin Garden origin (species coastal areas of southern and western Europe).
Conditions Moist but well-drained soil; full sun.
Hardiness RHS H5, USDA 2a-11.
Season of interest Year round.

SALVIA CONFERTIFLORA

Salvia confertiflora blooms until the beginning of the winter, although it's not hardy so you'll need to bring it inside by December. But placed in an orangery, this salvia just keeps on flowering. It offers an abundance of short, hairy, reddish-brown flowers with a hint of orange held on very long, narrow, unbranched flower stems. It can become rather woody, but if you prune it back in autumn you can force it to produce more shoots, otherwise it will be standing on very long legs. The large leaves are matt dark green and wrinkled and smell spicy. The plant is attractive to bees and butterflies.

Height 1.5m.
Origin Brazil.
Conditions Well-drained soil; full sun.
Hardiness RHS H2.
Season of interest Summer to winter.

CAREX NIGRA 'ON-LINE'

This small, clump-forming sedge has variegated grey-green leaves with a narrow golden edge that make it stand out when used between other plants. Its leaves look beautiful right up until winter when the gold-coloured hue becomes more intense. Between April and June it blooms with dark-brown spikes. Perfect for pots, it also a great groundcover for larger surfaces, without being too invasive. Best of all, this *Carex* is very resistant to frost and will grow in wet soil.

Height 30cm.
Origin Garden origin (species Europe, Asia, America).
Conditions Moist, humus-rich soil; full sun to part shade.
Hardiness RHS H7.
Season of interest Summer to winter.

PLACES TO VISIT

Recommended places to see seasonal plants at their best both in Europe and the UK

The Wadden Islands form a long archipelago in the North Sea that stretches from the Netherlands to Denmark. Five of the inhabited islands lie off the Dutch coast and the smallest of these is **Schiermonnikoog**. The island is rich in fauna and flora, and in 1989 was designated a National Park. Although it's just nine miles long and two miles wide, the island includes a vast range of different habitats, including forests, saline grasslands, dunes, mudflats and polders – all filled with flowers. As you'd expect it's especially rich in coastal plants, such as sea-buckthorn, sea lavender, sea wormwood and sea aster as well as many different types of lichens and mushrooms. The island is also home to thousands of birds, including barnacle geese, spoonbills and hen harriers, making Schiermonnikoog a fabulous destination for bird lovers as much as gardeners. The island is mainly car free, and there are several places to stay to give you time to enjoy all it has to offer. In low winter light the landscape of sandbanks, marshes, and the endless beach with unspoilt views takes on a desolate beauty. Reeweg 5, 9166 PW, Schiermonnikoog, the Netherlands. Tel +31 (0)519 53 12 33, vvvschiermonnikoog.nl

The Netherlands' oldest botanical garden is **Hortus Botanicus Leiden**, which dates back to the 1590s. It was here that the botanist Carolus Clusius (1526-1609) bred the first large collection of that most ▷

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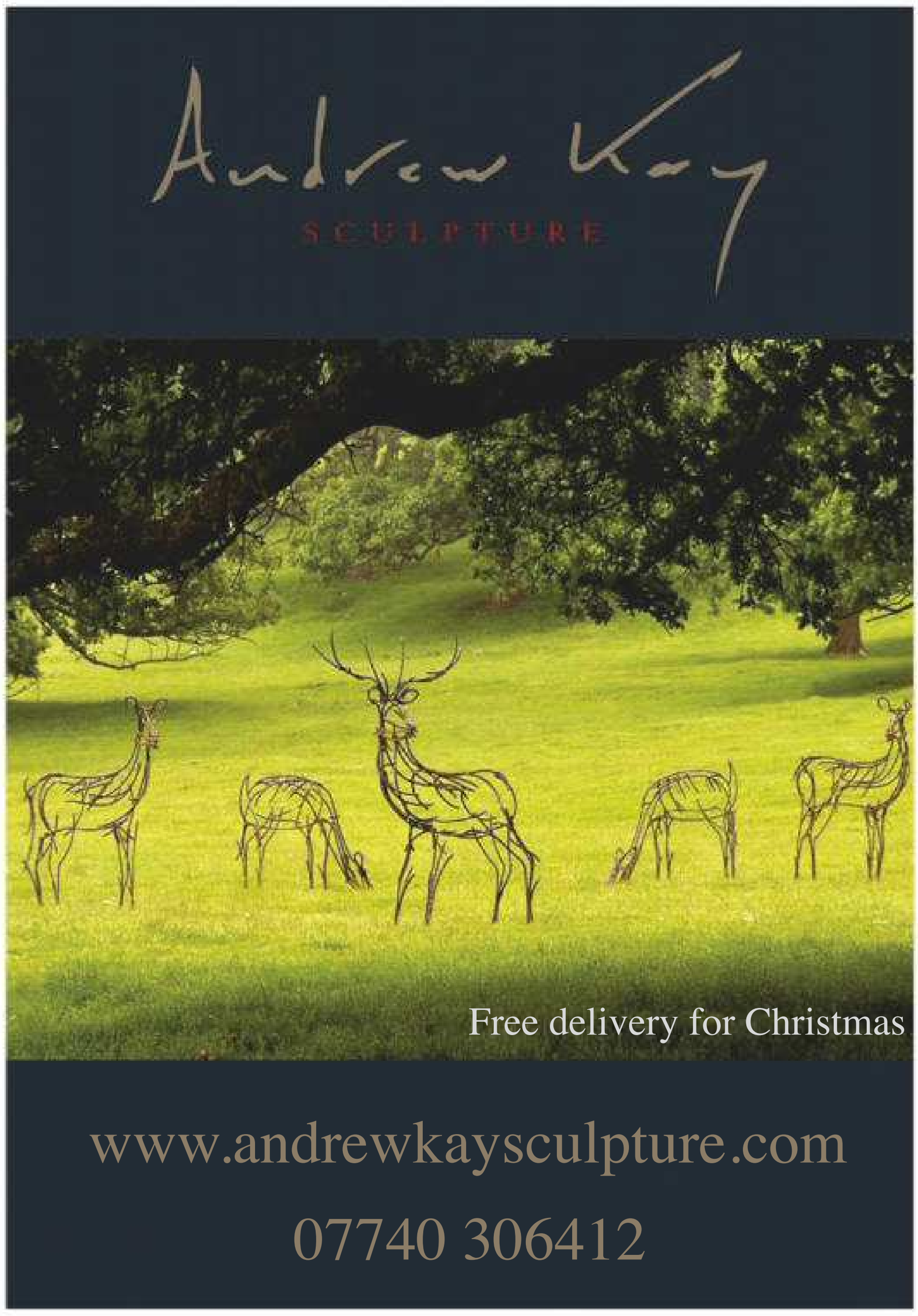
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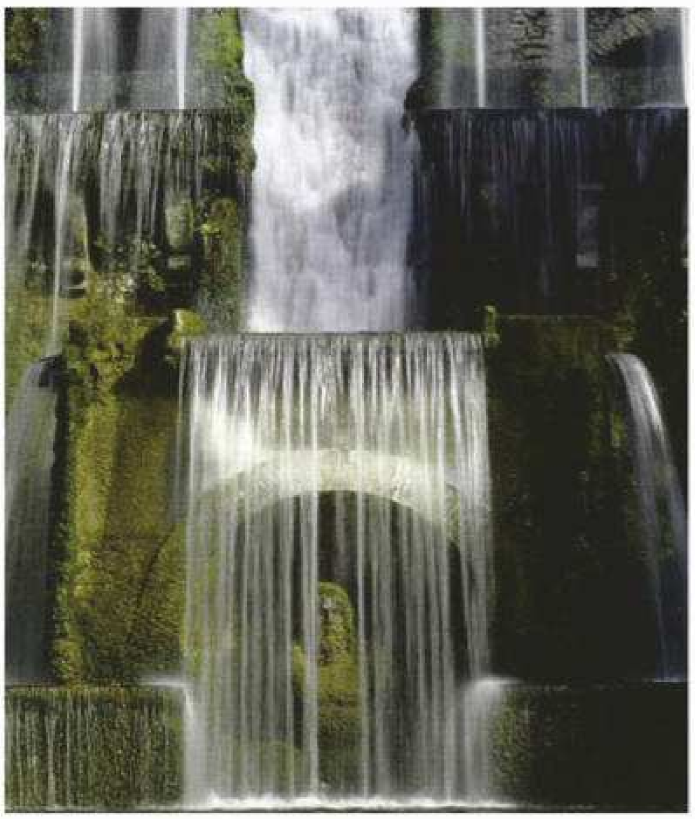

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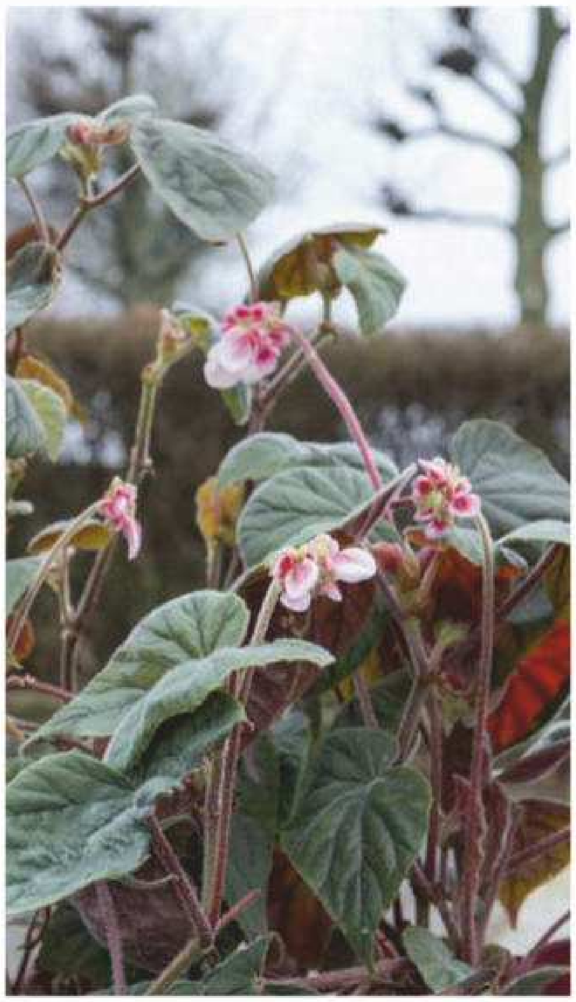


BEGONIA SCHARFFIANA

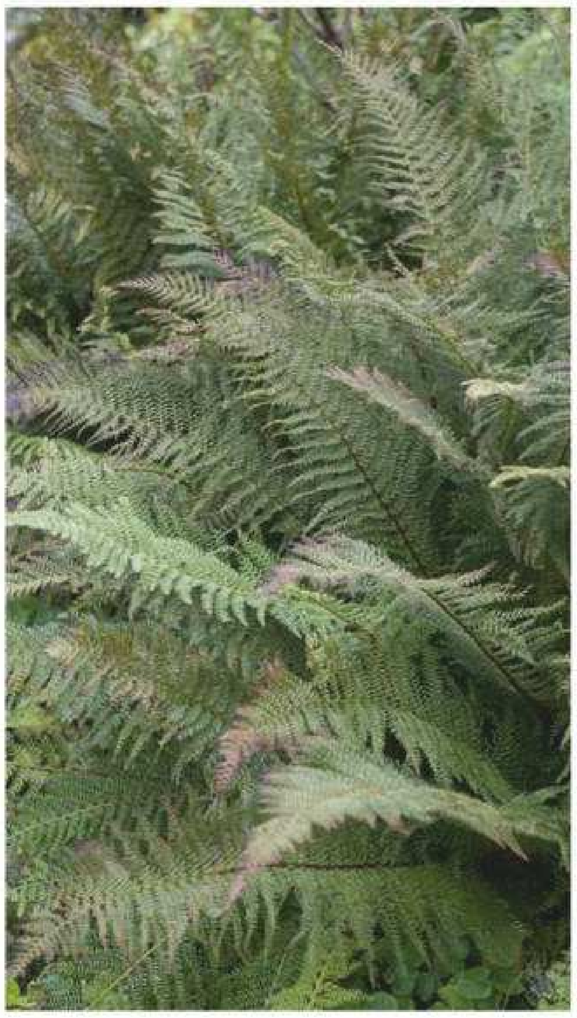
An incredible but tender begonia that we leave out on the terrace until quite late in the year. However, it is not at all hardy so when temperatures fall below 10°C, you'll need to bring it inside and place it in the greenhouse or in a cool room. Its large and hairy matt green leaves have purple-red backs and look a little like elephant ears. Above these leaves, hairy and fleshy stems bend under the weight of long bunches of large, pinkish-white and red hairy flowers that bloom from July through to early December. It is a strong and disease-resistant begonia that does well in large pots.

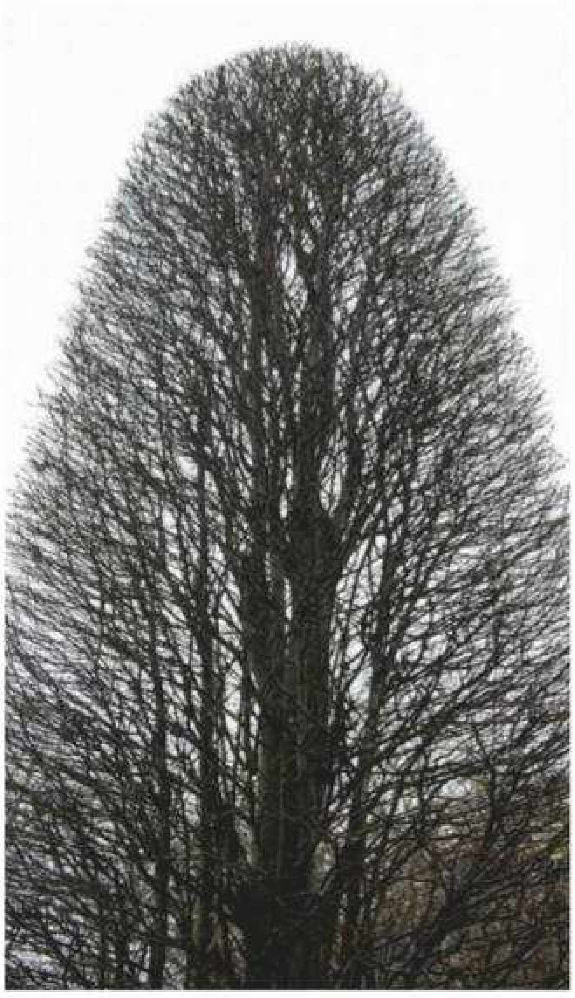
Height 1.2m.
Origin Brazil.
Conditions Warm humid soil; part shade.
Hardiness RHS H1C, USDA 10a-11.
Season of interest Summer to winter.

POLYSTICHUM SETIFERUM 'DAHLEM'

A fairly recent selection of the, erect growing form of the soft shield fern that was discovered at Dahlem Botanical Garden in Berlin. It's a very decorative fern with fresh, delicate and finely serrated leaves and is an excellent groundcover for growing beneath shrubs and trees. Like many polystichums it makes bulbils along the midrib. When the fronds are anchored to the soil, the bulbils start to root, propagating new ferns. It is close to the form of 'Divisilobum' and in some classifications falls within that group.

Height 70cm.
Origin Garden origin (species Europe).
Conditions Moist but well-drained soil; part to full shade.
Hardiness RHS H7, USDA 6a-8b.
Season of interest Year round.





CARPINUS BETULUS

Unlike beech (*Fagus sylvatica*), which can prove difficult on wet clay soils, hornbeam (*Carpinus betulus)* is tolerant of most soils, and also resistant to sea winds. Unlike beech, which holds on to its leaves throughout winter, hornbeam leaves fall in autumn to create a most beautiful filigree branch silhouette for a winter hedge. It will form precisely the type of silhouette you want in winter, especially if it's given a good prune in late summer. And you don't have to worry about clearing up leaves in spring, as by then the leaves have already gone. AGM.

Height 10m.
Origin Europe, Turkey, Iran.
Conditions Moist but well-drained soil; full sun, part shade.
Hardiness RHS H7, USDA 4a-8b.
Season of interest Year round.

▷ iconic of Dutch flowers, the tulip. You can get an idea of what the garden was like when Clusius became its first director in 1594, from the Clusius Garden, which has been renovated with new plants. But beyond this first garden there is much more to explore including tropical glasshouses, a large systematic garden, an arboretum and a Japanese garden that displays the links the garden has to the plant collector Philipp Franz von Siebold, who in the 19th century introduced more than 700 new plants to Europe from Japan. Open 10am-4pm, €7.50. Rapenburg 73, 2311 GJ Leiden, the Netherlands. Tel +31 (0)71 527 5144 hortusleiden.nl/en

One of our favourite winter gardens in the UK is that of **Polesden Lacey** in Surrey. Created by the late rose expert Graham Stuart Thomas (1909-2003), the garden is hidden away behind the gardener's cottage in a quiet corner of the formal gardens, and is centred around three Persian ironwoods (*Parrotia persica*) linked by winter aconites. It also features winter shrubs, including viburnum and sweet box and other fragrant plants, as well as collections of snowdrops and colourful hellebores. Great Bookham, nr Dorking, Surrey RH5 6BD. Tel 01372 452048, nationaltrust.org.uk

In winter it's sometimes nice to escape the wind and the rain for the warmth of a glasshouse. So, if you haven't yet visited the restored Temperate House at the **Royal Botanic Gardens, Kew**, then a cold, winter day is your perfect excuse. The restoration, which took five years to complete, was the biggest renovation project in Kew's history and involved replacing thousands of panes of glass and repairing the intricate ironwork and paved flooring. Open daily 10am-3.30pm. Kew, Richmond, London TW9 3AE. kew.org

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TRAVEL

The Outsider

Enthralled by Russia's self-sustaining dacha tradition, where country summer houses and their productive land are passed down through generations, horticulturist Hannah Gardner travels beyond the formal gardens of Moscow in search of a particular historic plot

WORDS **HANNAH GARDNER** ILLUSTRATION **ALICE PATTULLO**

Russia's public gardens tend to date from the early 18th century, developed during the reign of Peter the Great, who recruited European landscape designers to create gardens in the formal 'English' style. Clustered around Moscow or St Petersburg, they are easily visited independently. But to my mind, the richer horticultural narrative lies outside the cities in the dachas – small, country summer houses situated in their own parcel of land. They were traditionally of huge importance as family retreats, used for growing medicinal plants and food to preserve and pickle for the long winters. Dating from the time of the tsars, dachas were largely state owned during the Soviet period but have returned to private hands in post-Soviet Russia. The 2003 Private Garden Plot Act gave citizens the right to a free plot on which to grow food.

Inspiration for the trip

I have been intrigued by dachas since visiting the country estate of the writer and doctor Anton Chekhov, where I worked with a colleague on a design project. Writing at the end of the 19th century, Chekhov described the everyday affairs of ordinary people, and dachas were a recurring theme. During his time at Melikhovo, his modest family estate near Moscow, he wrote from a small cottage in the grounds.

When to go

Russia's gardening climate varies hugely. Balmy, warm temperate zones in the Caucasus and Black Sea regions fall dramatically as you head north and east into Siberia. Harsh winters and baking continental summers typify the Moscow region. Winter is atmospheric and snowy, but if it's flowering plants you are after, visit between April and September.

Where to go

The opulent train stations of Moscow are a destination in their own right. Less impressive, but punctual, is the commuter train with its hard bench seats that takes you to the town of Chekhov 30 miles south of Moscow. A window seat offers a slide show of shabby suburbs, wide rivers and a never-ending expanse of dense conifer forest.

A local bus takes you to the Melikhovo Museum. The restored Chekhov estate is surrounded by a phalanx of slender birch trees (*Betula pendula*), a dark curtain of spruce, pine, juniper and larch forming the forest beyond. Elegant stands of magenta-flowered *Epilobium angustifolium* and creamy *Filipendula ulmaria* flourish at the forest margins. Both have medicinal properties, the leaves of the rosebay willowherb used for a popular stimulant tea, the meadowsweet containing salicin, the primary ingredient of aspirin.

Chekhov's elder brother Alexander was a keen photographer. His images, displayed around the estate, give hints as to what the family grew. An orchard is the very essence of a Russian garden, apple and cherry trees intermingling with edible currant bushes and *Rosa rugosa*. Medicinal plants such as *Angelica archangelica*, *Melissa officinalis* (lemon balm) and *Thymus serpyllum* grow alongside ornamentals such as *Phlox paniculata* and *Iris*. These productive dacha gardens so often transcend fashion, and offer a glimpse into the rich peasant and folk traditions of Russia.

Plants to grow at home

Many of our familiar and favourite hardy ornamental plants have originated in Russia – the species name often providing a clue, as with *Iris sibirica* (native to Siberia). Others are strongly associated with Russia because of their huge popularity in the country – *Syringa vulgaris* (lilac), *Phlox paniculata* and *P. maculata* are good examples. There are hundreds of glorious Russian phlox cultivars, in a palette of strong crimson, cerise, mauve and dreamy pastels. The painterly bi-colour cultivars *P. paniculata* 'Uzpekh' and *P. maculata* 'Natascha' are distinctive and pretty, associating well with grasses, *Sanguisorba*, *Perovskia* and *Daucus carota* in a naturalistic scheme.

P. paniculata loves moist, rich soil and sun, but will tolerate partial shade. This tall perennial rarely requires staking. Divide and replant clumps every four years or so to retain vigour. It is invaluable in high summer, flowering from July to September. If you want to plant something Russian right now, opt for *Malus domestica*. November to March is bare-root tree season, when you have the widest choice of cultivars. After all, the humble apple tree originated in the central Asian regions of the former USSR, where its wild ancestor, *Malus sieversii*, is still found today.

Further information

Melikhovo Museum
Melikhovo Village, Chekhov District, Moscow, Russia 142326.
Tel +7 496 727 6256, chekhovmuseum.com

Gardens to visit in Moscow

Aptekarsky Ogorod
Prospekt Mira 26, Moscow, Russia 129090.
Tel +7 495 680 6765, hortus.ru
Russia's oldest botanical garden, founded in 1706 to grow medicinal plants.
Kremlin (Alexander and Tainitsky Gardens)
Kremlin, Moscow, Russia 103132.
kreml.ru
Kuskovo Park and Estate
Ulitsa Yunosti 2, Moscow, Russia 111402.
kuskovo.ru
Restored neo-classical garden around an aristocratic estate near Moscow.
Tchaikovsky State House Museum
Ulitsa Chaykovskogo 48, Klin, Moscow Region, Russia 141600.
Tel +7 496 245 8196, tchaikovsky.house
Last home of the great composer and keen gardener, 50 miles northwest of Moscow.

Where to stay

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Malaya Dmitrovka 1, Moscow, Russia 127006.
Tel +7 495 980 7000, goldenapple.ru
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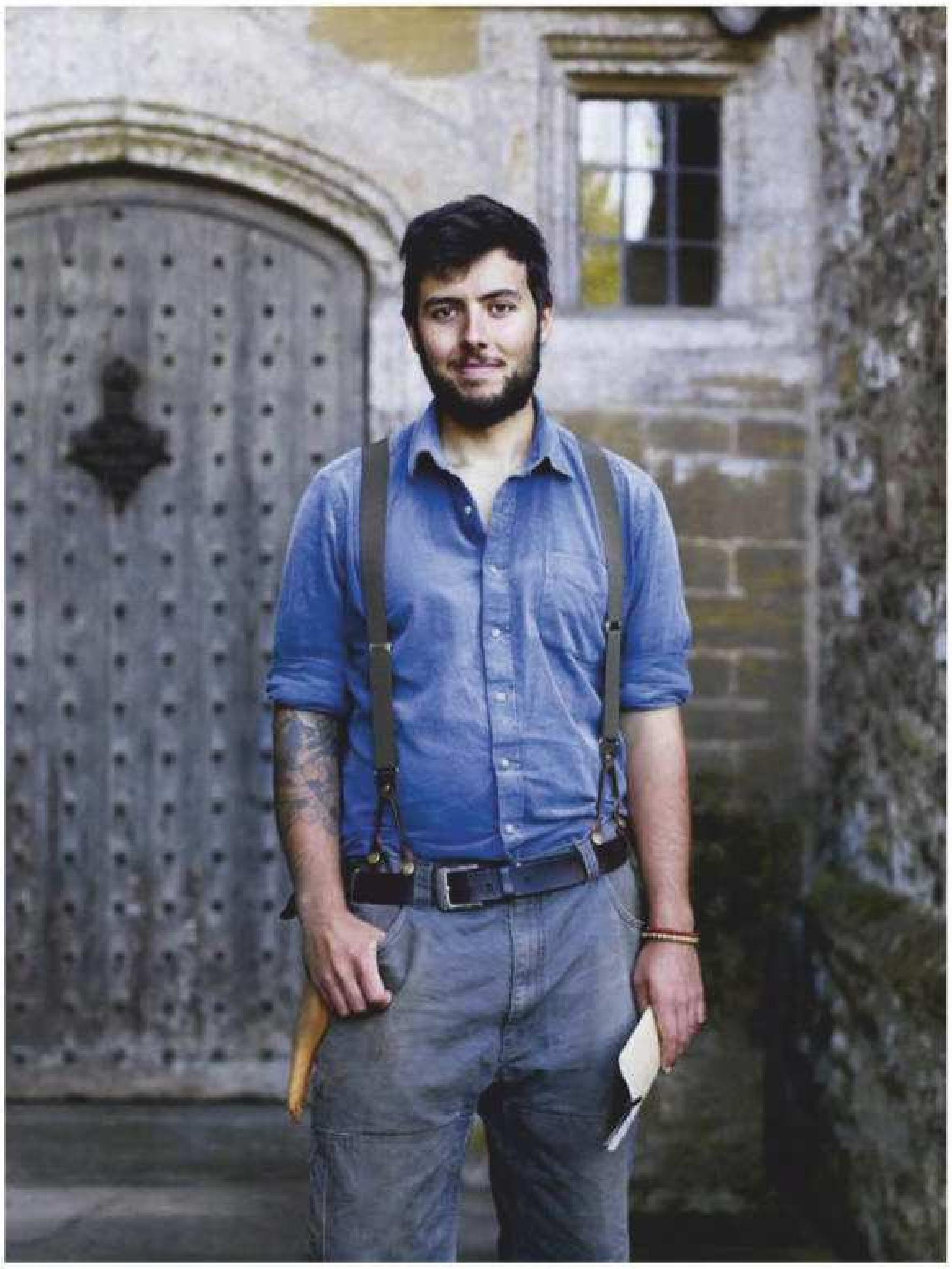


GARDENING TALENT

Joshua Sparkes

Forde Abbey's new head gardener studied horticulture in Japan, America and Europe and earlier this year was awarded Churchill Fellowship funding to look at sustainable soil practices overseas

PORTRAIT ANDREW MONTGOMERY

Earliest garden memory I grew up in the old town in Hastings and I remember all the self-seeded echiums rising like rocket ships above people's fences and wondering what on earth they were.

First plant love I love my Nan's tree fern that she got in a local hardware store when I was a kid, I remember trying to cram it into the back seat of her Mini to get it home. It's even more of a love story because now it is mine and it reminds me of her every day.

Who has inspired your career the most? My old head gardener Troy Scott Smith at Sissinghurst. He taught me to question everything, persevere through criticism and to trust your instincts.

A garden that has influenced you Ichijo-ji temple in Japan. While studying there I learned about the deep emotional response a garden can create. My experience there stripped away my previous notions of what a garden was; it was hearing the rain hit the wooden roof, my bare feet on the cold floor, the smell of incense burnt into the black wood while watching a mist rise over the mountains.

Biggest challenge facing gardeners today I worry about the future of historic gardens and their relevance as the trend moves towards 'sustainable' and 'ecological' gardening, which seems only to include one aesthetic. Sustainability needs to be considered in a sympathetic way that maintains the unique character of a garden, retaining its history without branding certain practices and designs as wrong. We can manage all gardens in a sustainable way whatever their style.

What principles guide your attitude to gardening For me it's about being organic when practically possible, allowing the natural seasonal rhythm through the year, celebrating the beauty of both life and death and being holistic and relaxed in my gardening style.

Favourite gardening books I love the *Teaming with…* series by Jeff Lowenfels about life in the soil, I also find myself returning to *Essay on Gardening* by Henk Gerritsen a lot and have a well-thumbed copy of *The One-Straw Revolution* by Masanobu Fukuoka.

What's the next big project in the garden? I've just got back from America and Europe looking at methods of soil management from a gardener's perspective. We have just built a new compost facility and will be trailing methods, I really want to see what works best for the future, especially as our climate changes.

Contact josh@fordeabbey.co.uk and follow him on Instagram at joshua_sparkes

Mapperton's Italianate garden is the very definition of a garden with good bones, and as such it is stunning in the depths of winter. In fact it is almost all bones: red-brick walls; pillars and buttresses; steps and pools; and impressively looming, crisply cut topiary. In spring and summer it is softened just a little by a few borders of perennials up against the walls and by climbing roses, but even then it is the structure that dominates. Despite not being a traditionally feminine garden, this is a landscape that has been dominated by women throughout its history. The house and land were owned by the same family for 800 years, but passed down the female line. In 1919, it was sold to Ethel Labouchere, the widow of a Belgian banker, and she had the Italianate garden built as a memorial to her husband. It was Ethel who turned this natural valley into such an idiosyncratic and strongly structural garden, complete with grottos with integral fireplaces so she could sit and paint in warmth in winter.

Although the style harks back to 15th-century Italian Renaissance gardens, Mapperton was built between 1919 and 1927. There is no known designer – perhaps Ethel even designed it herself – but in a touching move she did commemorate the masons, labourers, gardeners and mechanics who constructed the garden in a plaque on one of the garden's pillars (a move later echoed by Victor Montagu, the 10th Earl of Sandwich, who bought the house in 1955 and had an orangery built at the north end of the Italianate garden, complete with its own labourers' plaque). The garden is very much a product of its time, particularly in its hard landscaping. Much of the surface area comprises crazy paving (very 20th century), and most of the garden's numerous animal sculptures are made of cast concrete or reconstituted stone – then considered a wonder material, now authentically weathered. The house is now owned by the 11th Earl and Countess of Sandwich, and head gardener Steve Lannin works closely with the countess, Caroline Montagu, who has replanted much of the garden. ▷

IN BRIEF

Name Mapperton.

What An Arts and Crafts-style Italianate garden with grottos, vistas, topiary and an orangery.

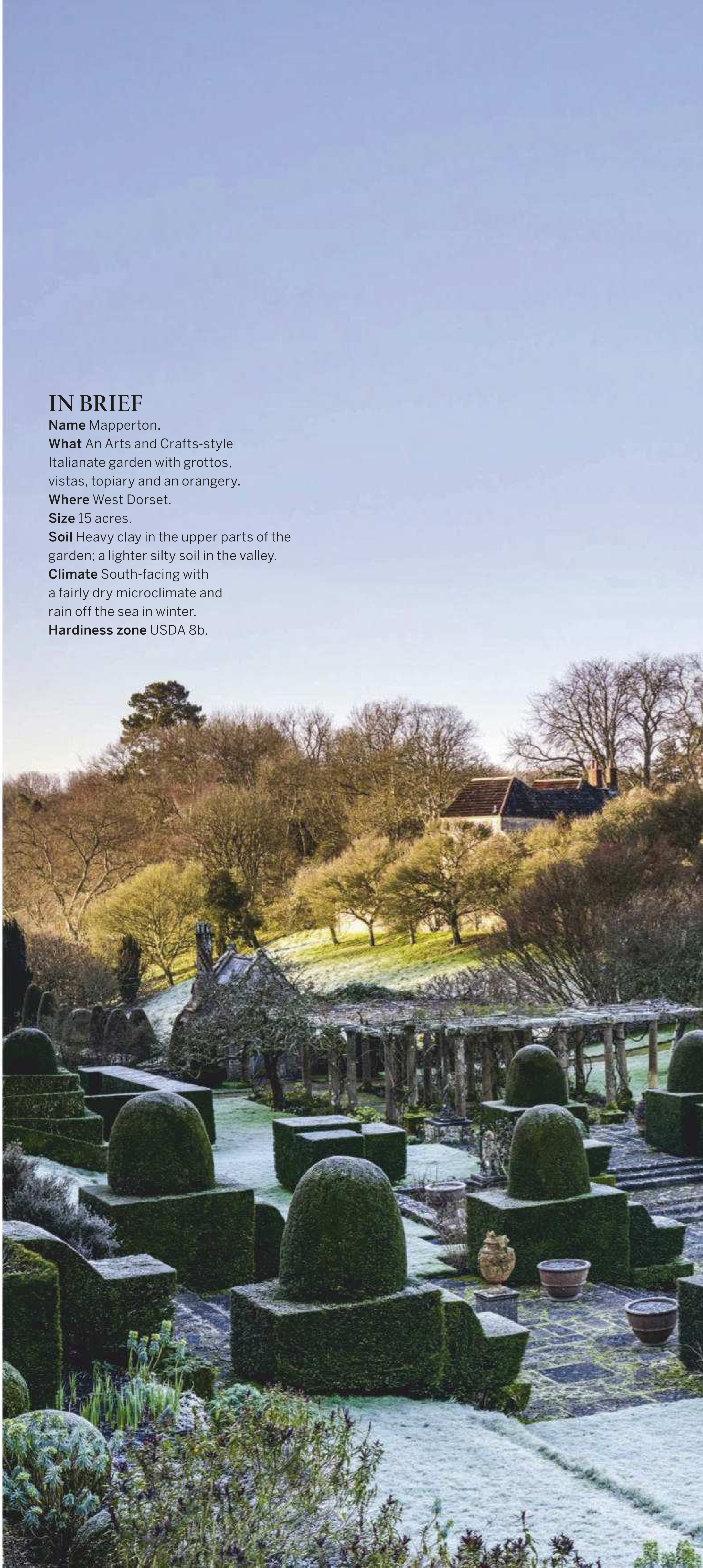
Where West Dorset.

Size 15 acres.

Soil Heavy clay in the upper parts of the garden; a lighter silty soil in the valley.

Climate South-facing with a fairly dry microclimate and rain off the sea in winter.

Hardiness zone USDA 8b.

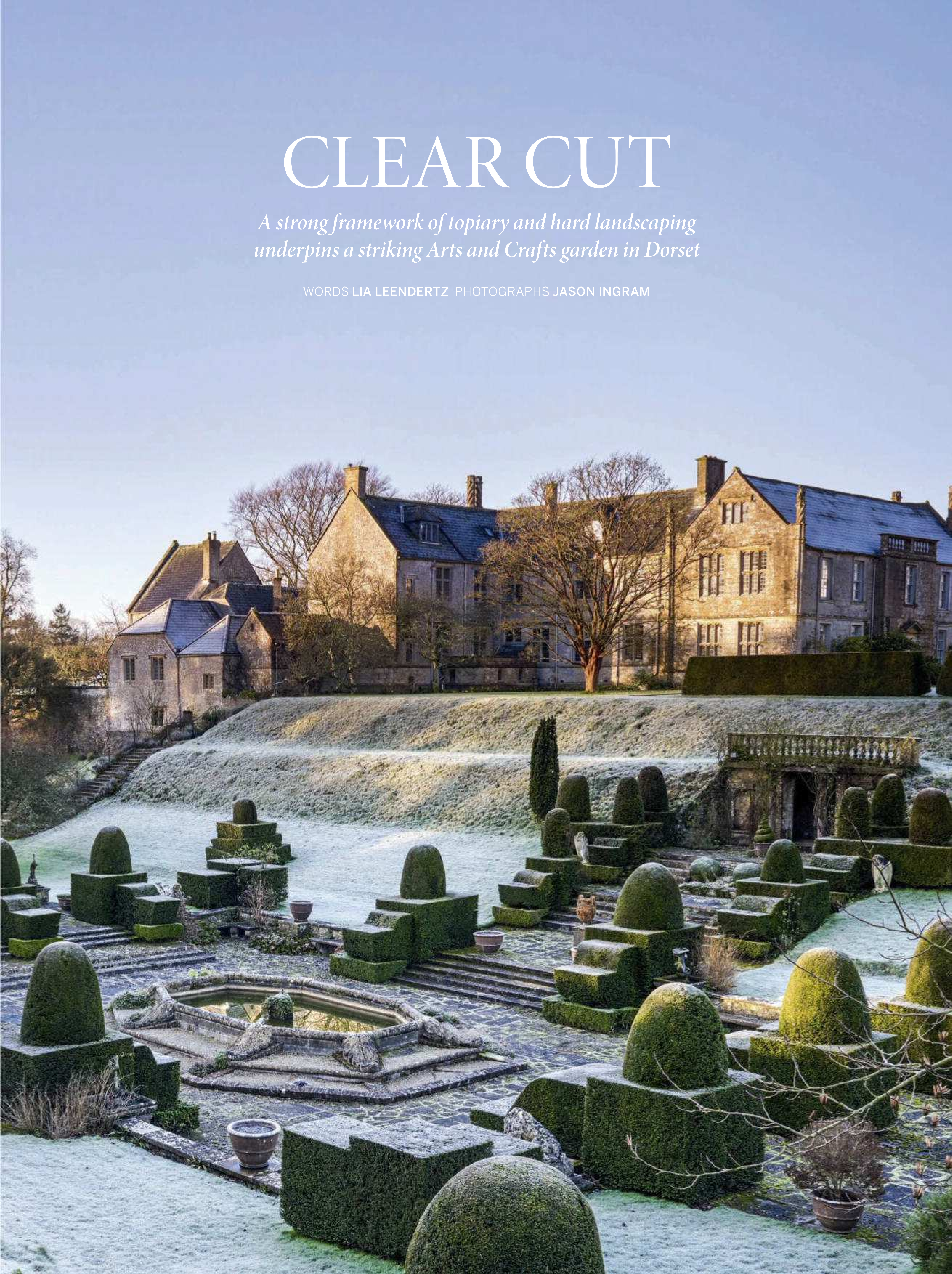


Right Ethel Labouchere – the Belgian widow who had the garden built between 1919 and 1927 – created a strong framework of hard landscaping that is the garden's dominant feature: paths and steps surrounding a central water feature. Across the garden is the entrance to one of its two grottos, both of which contain fireplaces so Ethel could paint even in winter.

CLEAR CUT

A strong framework of topiary and hard landscaping underpins a striking Arts and Crafts garden in Dorset

WORDS **LIA LEENDERTZ** PHOTOGRAPHS **JASON INGRAM**



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Crab apple *Malus* x *robusta* 'Red Sentinel' provides colour for one of the many garden sculptures made from concrete and reconstituted stone, which has aged beautifully.

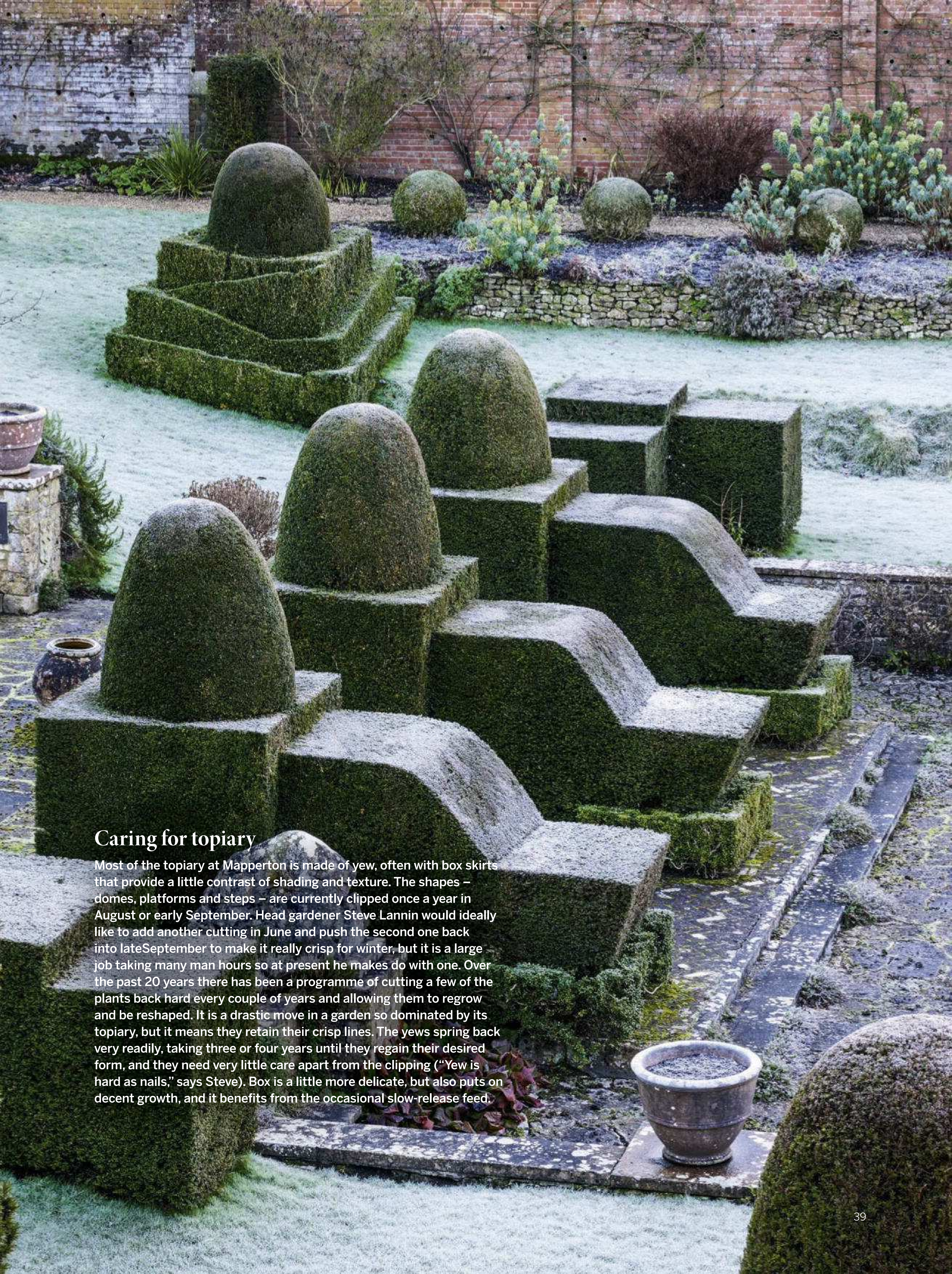
The barley twist chimney of the viewing pavilion was added by Ethel Labouchere. Behind it the skeletal forms of trees make for a dramatic winter setting.

In summer, *Wisteria sinensis* helps to soften the grey wall of the walled garden; in winter its gnarled branches add to the charm of the winter garden.

Stems and seedheads, including those of *Hydrangea macrophylla* 'Ayesha', are left standing over winter.

Facing page

In winter there are few plants visible apart from the topiary, but the borders contain burgundy from frosted bergenia leaves and the vibrant lime green of euphorbias.



Caring for topiary

Most of the topiary at Mapperton is made of yew, often with box skirts that provide a little contrast of shading and texture. The shapes – domes, platforms and steps – are currently clipped once a year in August or early September. Head gardener Steve Lannin would ideally like to add another cutting in June and push the second one back into lateSeptember to make it really crisp for winter, but it is a large job taking many man hours so at present he makes do with one. Over the past 20 years there has been a programme of cutting a few of the plants back hard every couple of years and allowing them to regrow and be reshaped. It is a drastic move in a garden so dominated by its topiary, but it means they retain their crisp lines. The yews spring back very readily, taking three or four years until they regain their desired form, and they need very little care apart from the clipping ("Yew is hard as nails," says Steve). Box is a little more delicate, but also puts on decent growth, and it benefits from the occasional slow-release feed.

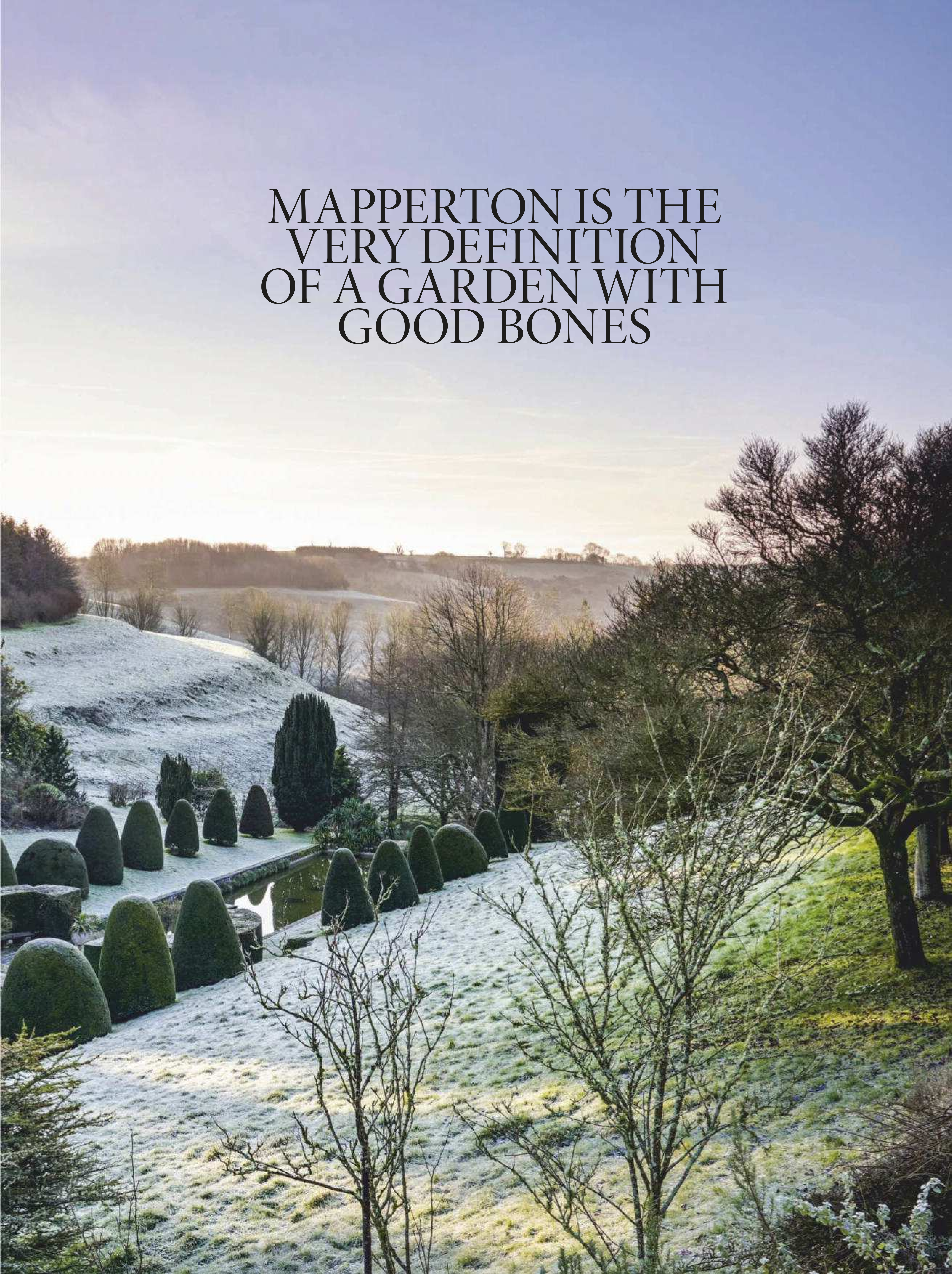
▷ Steve recently moved from Allt-y-bela, Arne Maynard's beautiful Welsh garden, and wants to bring to Mapperton the same sensitivity to the spirit of the place, while respecting its 20th-century heritage. He feels that there are similarities between Allt-y-bela and Mapperton: "What attracted me here was the same thing that attracted me to Allt-y-bela: it has a timeless feel to it." He recognises, however, that it will need a different approach. "It would be wrong to try to turn it into Allt-y-bela," he says, "because the houses and landscapes are so different. But I want to find its character and enhance and work with what is here in a similar way." There are early 20th-century roses such as 'American Pillar' climbing the walls and while the obvious thing might be to take these out and replace them with something with a more traditional feel, Steve thinks this would not be true to the history or the spirit of the garden. He is also tempering his love of soft, old-fashioned, muted pastels. "The most striking view of the garden is from above, so you are quite a long way from the planting and there is lots of hard landscaping and topiary surrounding it," he explains. "This means it needs plants with some punch – such as brightly coloured tulips in spring. They create necessary impact."

Despite this careful preservation of the atmosphere and integrity of the garden, it also has to evolve. "It isn't set in aspic," Steve says, and he hopes to revitalise the planting of the borders that soften the edges. The winter planting is pretty perfect as it is, though: vast, looming topiary yew and box shapes, the skeletal forms of trees at the top of the valley, a little bare bark from the *Acer griseum* and pearls of fruit on the crab apple trees down below. You can just imagine a cosy fire burning in the grate of one of the grottos, and Ethel holed up there, painting her creation. ❑

USEFUL INFORMATION

Address Mapperton, Beaminster,
Dorset DT8 3NR.
Tel 01308 862645.
Website mapperton.com
Open 3 March – 31 October 2019, Sunday – Thursday, 11am- 5pm, and for Snowdrop days on 3, 10 and 17 February. Admission £9.

Right The Italianate garden is built in a natural valley, overlooked by the Jacobean and Tudor house, and sloping down to two large pools where topiary and the subtle colours and shapes of winter branches provide the principal points of interest. Beyond this is an arboretum that is carpeted with snowdrops in January and February.



MAPPERTON IS THE VERY DEFINITION OF A GARDEN WITH GOOD BONES

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IN BRIEF

Name Tuin de Villa.
What A private garden designed to echo and harmonise with the surrounding rural landscape.
Where Near Nijmegen, the Netherlands.
Size Five acres.
Soil River clay.
Climate Temperate.
Hardiness zone USDA 8b.

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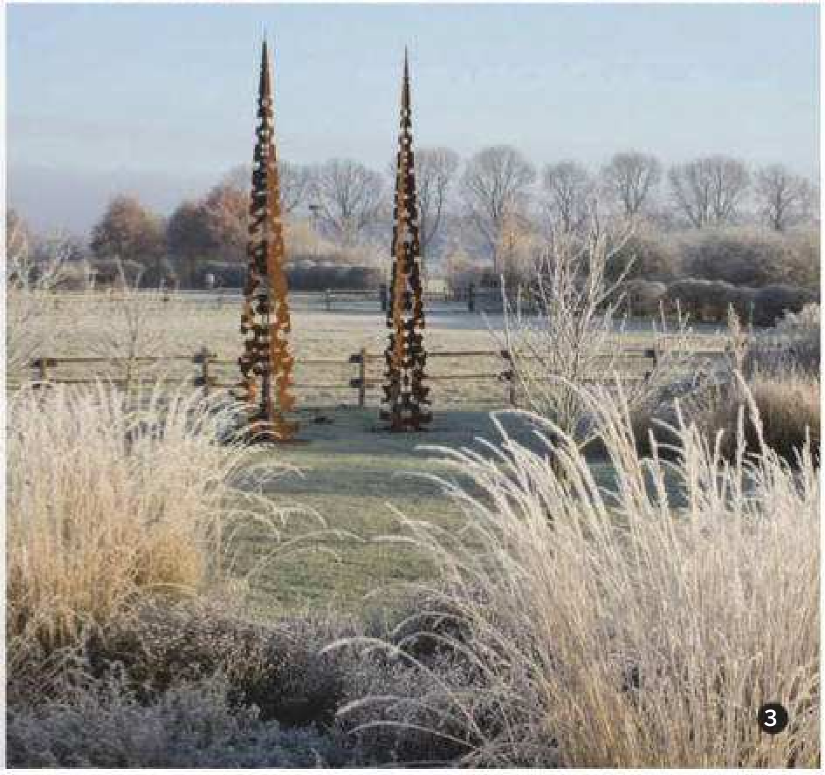

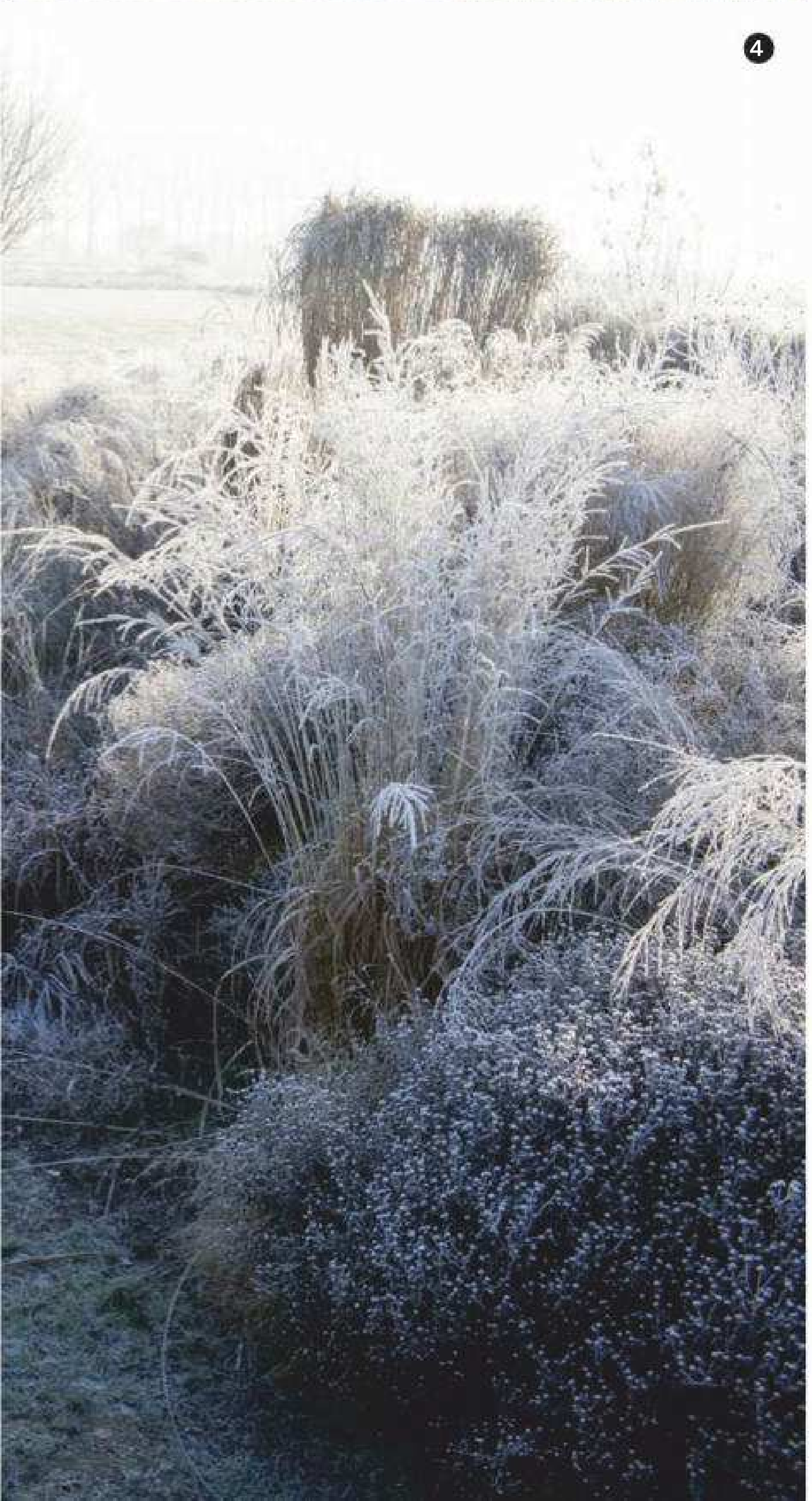

WINTER WONDER

A rural garden in the Netherlands that reflects the natural lines and inherent features of the surrounding countryside

WORDS JANE PERRONE PHOTOGRAPHS MARION NICKIG

The country garden of Tuin de Villa in the Netherlands is an exercise in the art of the borrowed landscape. Owners Lily and Fried Frederix have designed the five-acre plot themselves over the past 14 years, working outwards from their villa to create a space that offers rich views of the landscape beyond, stretching round from a lake on one side of the garden to hills of glacial moraine and a cluster of white monumental farms with thatched roofs on the other. The area is part of the Ooijpolder nature reserve. As Lily puts it, "The garden is in the landscape and the landscape is part of the garden."

Now, with the garden fully in the grip of winter, and frost riming every blade of grass and every berry, the logic of its layout is laid bare. Around the house, an ornamental garden is ruled by the formal topiary structures of yew and box, echoing the straight lines and symmetry of the neighbouring farmland and the dyke that lies to the front of the property. The crisp knot garden directly in front of the house is made from plain green *Buxus sempervirens* and variegated *Buxus sempervirens* 'Elegans'. This way Lily and Fried can look out on an attractive, green garden on any given day of the year.

Beyond the formal gardens, the lines soften and become more organic. There are native trees and shrubs dotted about, and meadowland provides pasture for three Icelandic horses. To one side, stretches of an ancient mixed hedgerow of hawthorn, blackthorn and wild rose guide the visitor towards a large pond and the grass garden beyond. The 100-year-old hedge was lifted from farmland during land consolidation and relocated in the garden in 2005 with the help of de Ploegdriever, the Dutch agricultural nature management association. Fried cuts the hedge in organic waves, and naturalised *Arum maculatum* pops up beneath it every spring.

At the furthest reaches of the garden, the formality diminishes, replaced by the organic lines of a naturalistic garden full of tall grasses, such as *Molinia*, *Miscanthus* and *Panicum*. Lily and Fried planted this part of the garden ten years ago, inspired by Piet Oudolf, alhtough they also cite the Hermannshof garden in Germany. Their soil is river clay, which means choosing plants that thrive in heavy ground and can ▷

Left, clockwise from top left

1 Two rows of topiary box balls line the path from the formal herb garden to the *tuinhuis* or garden shed, which is framed by a wisteria-covered arch. To the right is a venerable 'Belle de Boskoop' apple tree, still productive after 75 years.

2 Frost-covered berries of *Viburnum opulus*, which grows alongside the meadow.

3 A pair of *doorkijktorens* or see-through towers, stand in a direct sightline from the kitchen window.

4 A grass path through the Oudolf-inspired grass garden, flanked with *Symphyotrichum ericoides* 'Pink Cloud', *Molinia* and *Miscanthus sinensis* 'Gracillimus' on the left and *Kalimeris incisa* 'Madiva', *Molinia* and *Iris sibirica* on the right. An *Acer campestre* stands in the centre background, with a *Catalpa* to the left, and a weeping elm on the far left.

5 Lily and Fried beneath a rose- and clematis-covered arch in the vegetable garden.

6 Seedheads cling to the upright stems of *Phlomis tuberosa* 'Amazone' in winter.

With the garden fully in the grip of winter, and frost riming every blade of grass and every berry, the logic of its layout is laid bare

▷ withstand the open setting. Before planting Lily and Fried improved the structure of the heavy clay with a 6cm layer of river sand, and each year they further improve the soil's structure by adding plant material from the annual spring chop.

From the kitchen window at the back of the house, the eye is drawn past sharply cut cubes of yew in the formal garden, through the meadow to the grass garden. Here it settles on a pair of 6m Corten steel *doorkijktorens*, or 'see-through towers', designed by family friend Frans van Lint. The perforated patterns of the rusty metal reference both the trees beyond and the rich browns of the grass garden's winter colours.

The couple enjoy walking the paths of the garden to admire the grasses at their full height whatever the weather. "We wait for winter," says Lily."Walking in the garden in winter on the paths between the tall grasses and the seedheads of plants is quite impressive. And with hoar frost it feels almost magical." □

USEFUL INFORMATION

Address Leuthsestraat 6, 6575 JE Persingen, the Netherlands. **Tel** +31 (0)24 6631483. **Website** tuindevilla.nl **Open** 15-16 June and 17-18 August 2019, 11am-5pm, and by appointment for groups of 12 or more in June and 1 August – 8 September.

How to make your garden work in winter

- **Changes of level in the planting add interest.** At Tuin de Villa, a mounded planting bed was constructed using spare soil from digging out the pond.
- **Focal points such as sculptures, arbours and arches** draw the eye and are crucial when the muted shades of midwinter place all the emphasis on structure.
- **Use simple, crisp topiary shapes,** such as cubes of yew nestled on a lawn or globes of box regularly spaced along a path, as these will provide contrast with the organic lines of neighbouring trees and shrubs.
- **Grasses should be chosen for the ability of their seedheads** to withstand winter as well as their overall shape, from the airy flowerspikes of *Molinia caerulea* 'Heidebraut' to the tactile panicles of *Pennisetum orientale* 'Karley Rose'.
- **Leave sturdy furniture outside throughout the year** to provide a useful 'full stop' at the end of a grass path.

Right, clockwise from top left

1 Chard and fennel stand in the winter vegetable garden, before the ground is cleared in spring.

2 The view from the grass garden to the thatched roofs of neighbouring farms. Planting includes *Pennisetum massaicum* 'Red Bunny Tails', *Kalimeris incisa*, *Miscanthus sinensis* 'Sarabande', *Pennisetum orientale* 'Karley Rose', *Molinia caerulea* 'Heidebraut' and *Deschampsia cespitosa*.

3 Topiary cubes of yew contrast with the soft shape of *Miscanthus sinensis* 'Gracillimus'.

4 The spherical flowerheads of *Hydrangea arborescens* 'Annabelle' remain attractive long after the blooms fade.

5 A large pond in the grass garden is home to waterlilies and wildlife. *Carex pendula* grows in the foreground, with the 3m-tall *Miscanthus* x *giganteus* visible in the background.

6 The garden around the house is formal, with a knot garden made from two types of box: the plain green *Buxus sempervirens* and the cream and green *Buxus sempervirens* 'Elegans'.

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ROSEHIPS

Yellow, orange, scarlet, burnished plum and black: the 'false fruits' of the rose are its best-kept secret, offering vibrant colour to the winter garden

WORDS **TROY SCOTT SMITH**

DIANNA JAZWINSKI / GAP PHOTOS

Rosa glauca
A species rose of high quality that I first encountered in Beth Chatto's dry garden. Long, arching cinnamon-coloured stems are clothed with plum-purple foliage. I later planted a whole hedge of it in tandem with *Stipa gigantea* at The Courts Garden, the National Trust property in Wiltshire. 1.8m x 1.5m. AGM*. RHS H7, USDA 2a-8b†.

Roses are perhaps Sissinghurst's most iconic flower. For Vita Sackville-West, who made the garden with her husband Harold Nicolson, roses were the embodiment of the romantic, particularly the old forms and the species roses with their wild exuberance and brilliantly coloured hips.

Most people grows roses for their flowers, but few spare a thought for the shiny, plump hips. All roses produce hips, but we don't see them as often as we do the flowers because as gardeners we tend to deadhead the spent blooms.

The name 'hip' is derived from the Anglo-Saxon word *hiope*. Botanically speaking, the hip is considered a false fruit, the true fruits of the rose being the small, dry, hard seeds (called achenes) found within the hip.

The best hips are produced by species roses, shrub roses and ramblers. Planted either as standalone specimens or as hedges in wilder areas of the garden, you can let these roses grow naturally without much pruning. Round or oval rosehips form on the pollinated roses in late summer and autumn. Depending on the species, they can grow in clusters (as in *Rosa glauca*), in small groups of three to four hips (as with the indispensable *Rosa rugosa*) or as a large, single display (as in *Rosa* 'Cupid' or *Rosa* 'Meg').

When rosehips first appear, they are hard and green. As the days shorten and the nights become cooler, they undergo a noticeable colour change, mainly turning to deep shades of red and orange. Some hips persist into winter, as in *Rosa virginiana* and *Rosa rubiginosa*, providing a nutritious food source for wildlife. Squirrels and birds eat the ripened hips, but cannot digest the achenes, which are dispersed in their droppings. In favourable conditions, at least a few new rose seedlings will emerge the following spring.

Hips vary hugely in size, shape and colour. Some of the smallest belong to the wild rose *Rosa elegantula* 'Persetosa', with tiny scarlet beads less than a centimetre long, while *Rosa rugosa* can have hips the size and colour of cherry tomatoes. Hips can be rounded, oval, elongated, pear-shaped or flagon-shaped, and every variation in between. Some are perfectly smooth, as with *Rosa* 'Penelope', while others, such as *Rosa villosa*, are covered with resinous hairs called trichomes. Most rosehips are red or orange, but they can range in colour from yellow through to mahogany brown and black.

Because most roses with showy hips are vigorous species roses or their near hybrids, they are among the toughest plants in the garden and will grow in almost any soil and any position. Most hipped roses are winter-hardy. Many, such as the rugosas, are also highly resistant to pests and disease.

One of my favourite roses for hips is the rambler 'Wickwar'. The strongly scented flowers take the form of single, white-tinted blooms, set off beautifully by chalky blue-grey foliage. Then bang! From early September the plant is laden with myriad pea-sized, orange hips that last well into winter. It looks superb grown as a specimen or used to cover a shed or garage. There are many other ramblers that set good hips, some of the best being *Rosa filipes* 'Kiftsgate', *Rosa* 'Paul's Himalayan Musk' and *Rosa* 'Bobbie James'.

Of all the roses that I grow for hips, one of the most glittering is the shrub *Rosa moyesii*, introduced by EH Wilson from China in 1903. Its tall slender form is best encouraged to grow upright, eventually making a wide ferny canopy overhead, through which the single flowers of true dusky Persian red are visible. In turn, the flowers are succeeded by small hanging clusters of fiery orange-red fruits in all their finery. The glossy, elongated, vase-shaped hips, up to 5cm long, are crowned by a persistent calyx, which adds an exquisite outline of form.

You have been warned: as in my case, and perhaps that of Vita Sackville-West, adding a touch of romance to your garden can become additive. But then again, why not? It certainly hasn't done Sissinghurst any harm. ❑

• Author Troy Scott Smith is head gardener at Sissinghurst Castle Gardens in Kent. His recommendations for the best rosehips can be found over the next five pages.

PLANT PROFILE

What A genus of over 150 species of shrubs in the Rosaceae family. Fewer than ten of these species were involved in the cross-breeding that ultimately produced today's many thousands of garden roses.

Origins Most rose species are native to Asia, with smaller numbers being native to North America and a few to Europe and northwest Africa.

Season In the UK roses are in flower from as early as April through to November. Some roses start setting hips early in the season, but these only start to show colour as the temperatures begin to fall. The earliest hips to show are usually those of *Rosa moysii*.

Size 30cm to 15m.

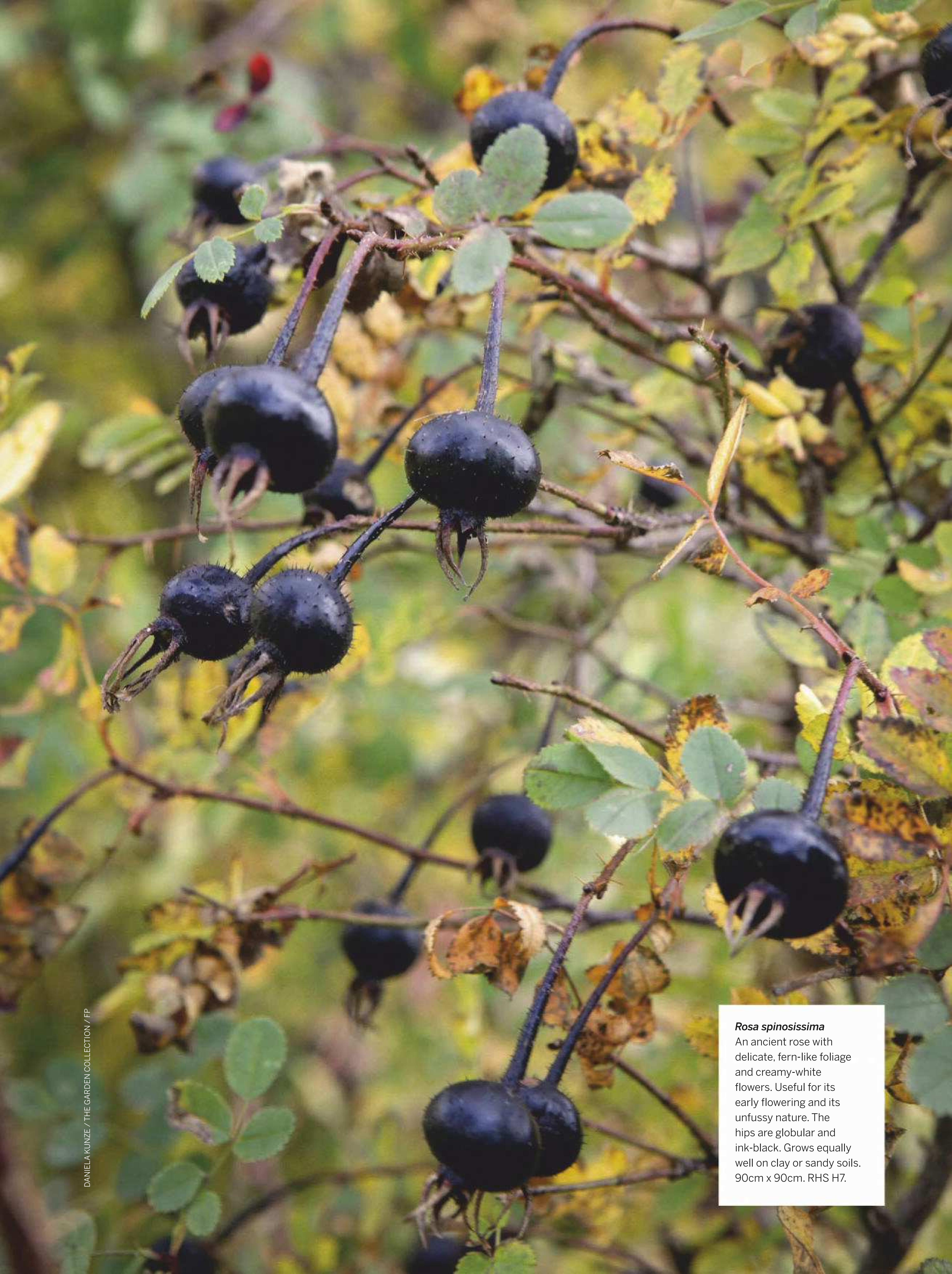
Conditions Most garden roses prefer heavy soil with the addition of well-rotted manure or garden compost. However, with careful selection of the species, you will find a rose suited to almost any soil and condition.

Hardiness Almost all roses are fully hardy, with a hardiness rating of RHS H7 (hardy to below -20°C), and are suitable for gardens in USDA zones 4a-9b. However some are only frost hardy.

*Holds an Award of Garden Merit from the Royal Horticultural Society.
†Hardiness ratings given where available.

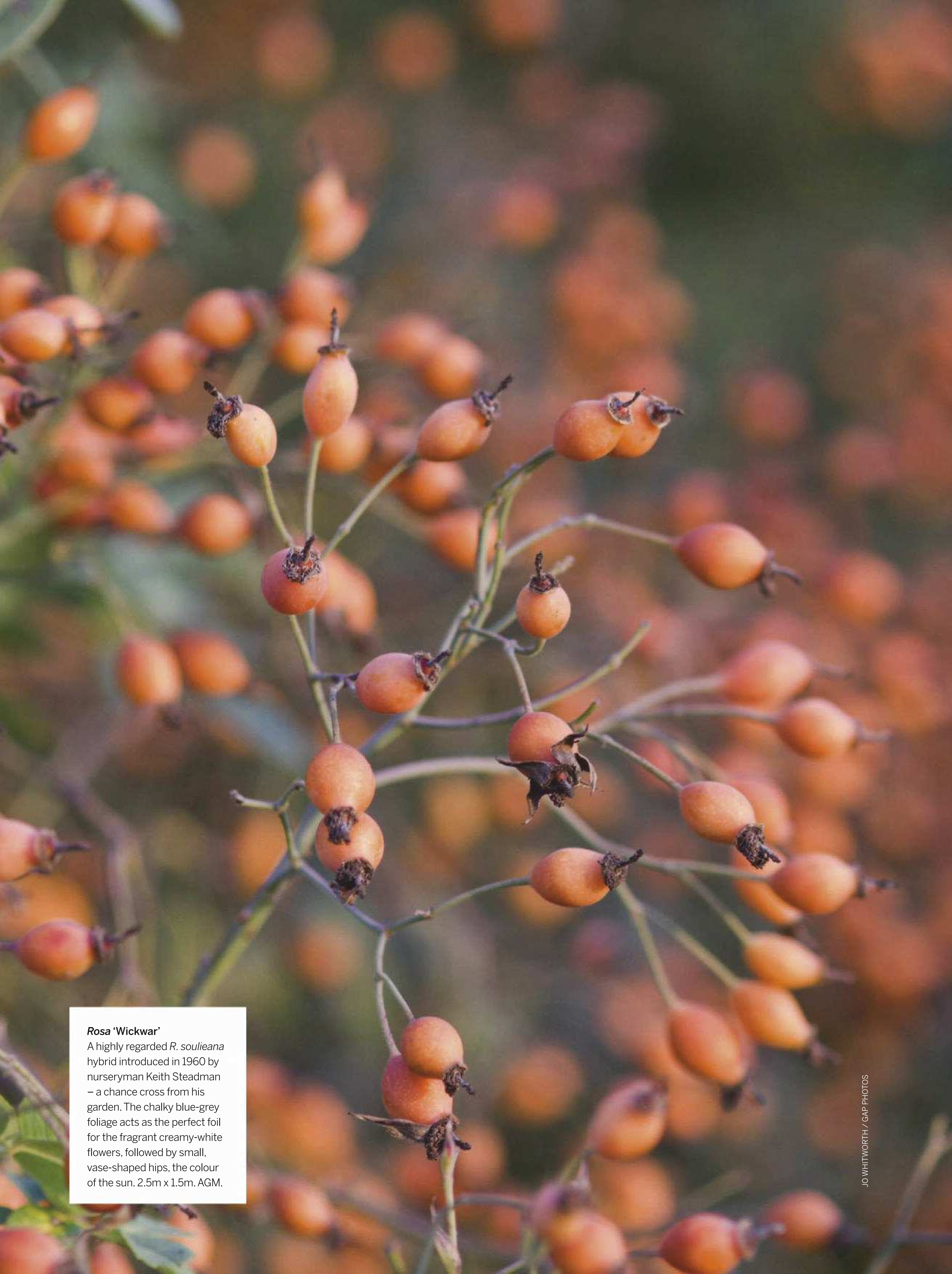
RACHEL WARNE

Sissinghurst Castle
Since he became head gardener at Sissinghurst in 2013, author Troy Scott Smith (above) has been on a mission to find and reinstate the 200 or so rose species and cultivars grown at Sissinghurst by Vita Sackville-West and Harold Nicolson. Through careful research he has tracked down almost all of the missing cultivars and since 2014 has been planting them back into the garden to bring it back to how it would have looked in Vita's day.
nationaltrust.org.uk/sissinghurst-castle-garden



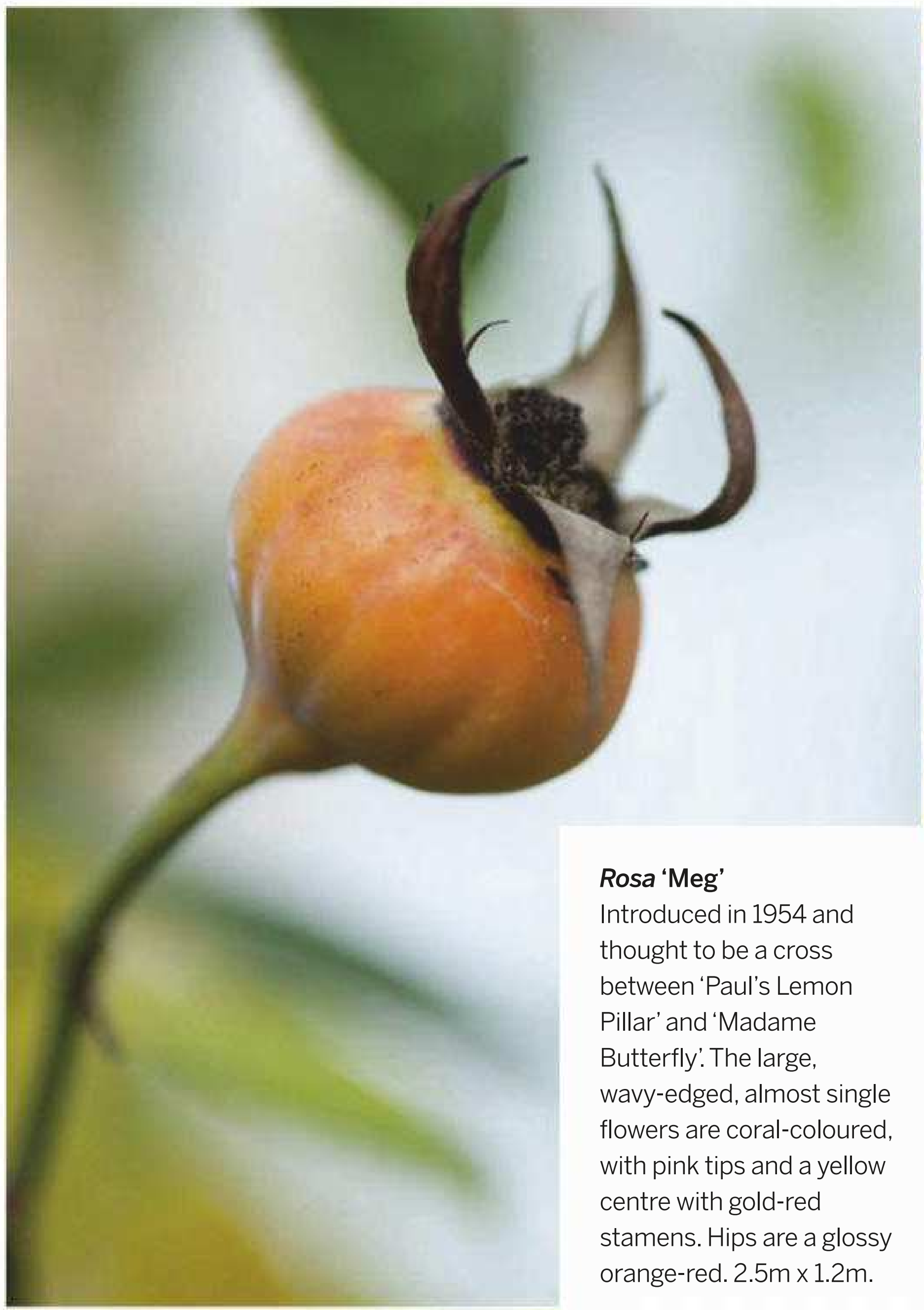
DANIELA KUNZE / THE GARDEN COLLECTION / FP

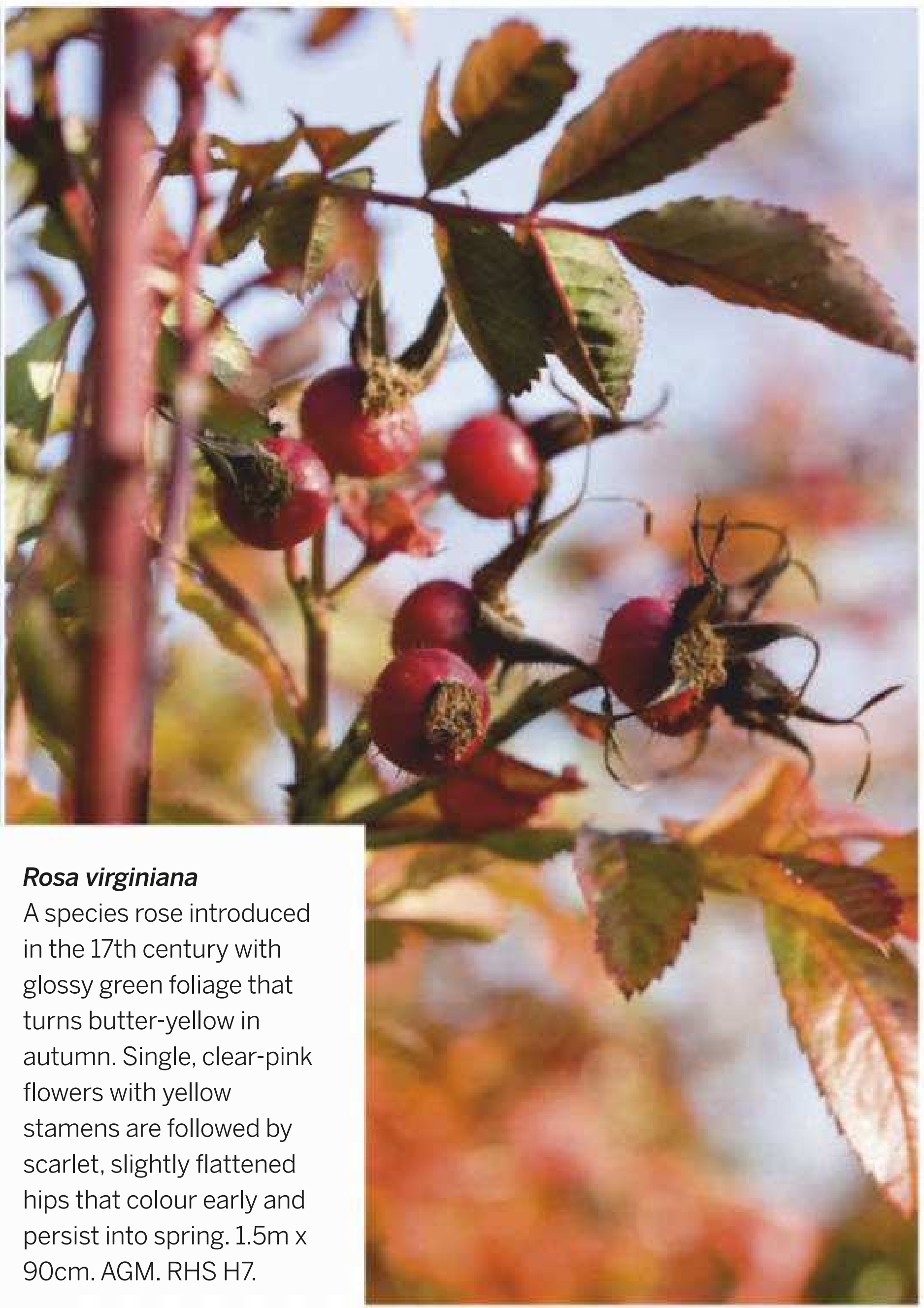
Rosa spinosissima
An ancient rose with delicate, fern-like foliage and creamy-white flowers. Useful for its early flowering and its unfussy nature. The hips are globular and ink-black. Grows equally well on clay or sandy soils. 90cm x 90cm. RHS H7.



***Rosa* 'Wickwar'**
A highly regarded *R. soulieana* hybrid introduced in 1960 by nurseryman Keith Steadman – a chance cross from his garden. The chalky blue-grey foliage acts as the perfect foil for the fragrant creamy-white flowers, followed by small, vase-shaped hips, the colour of the sun. 2.5m x 1.5m. AGM.

JO WHITWORTH / GAP PHOTOS



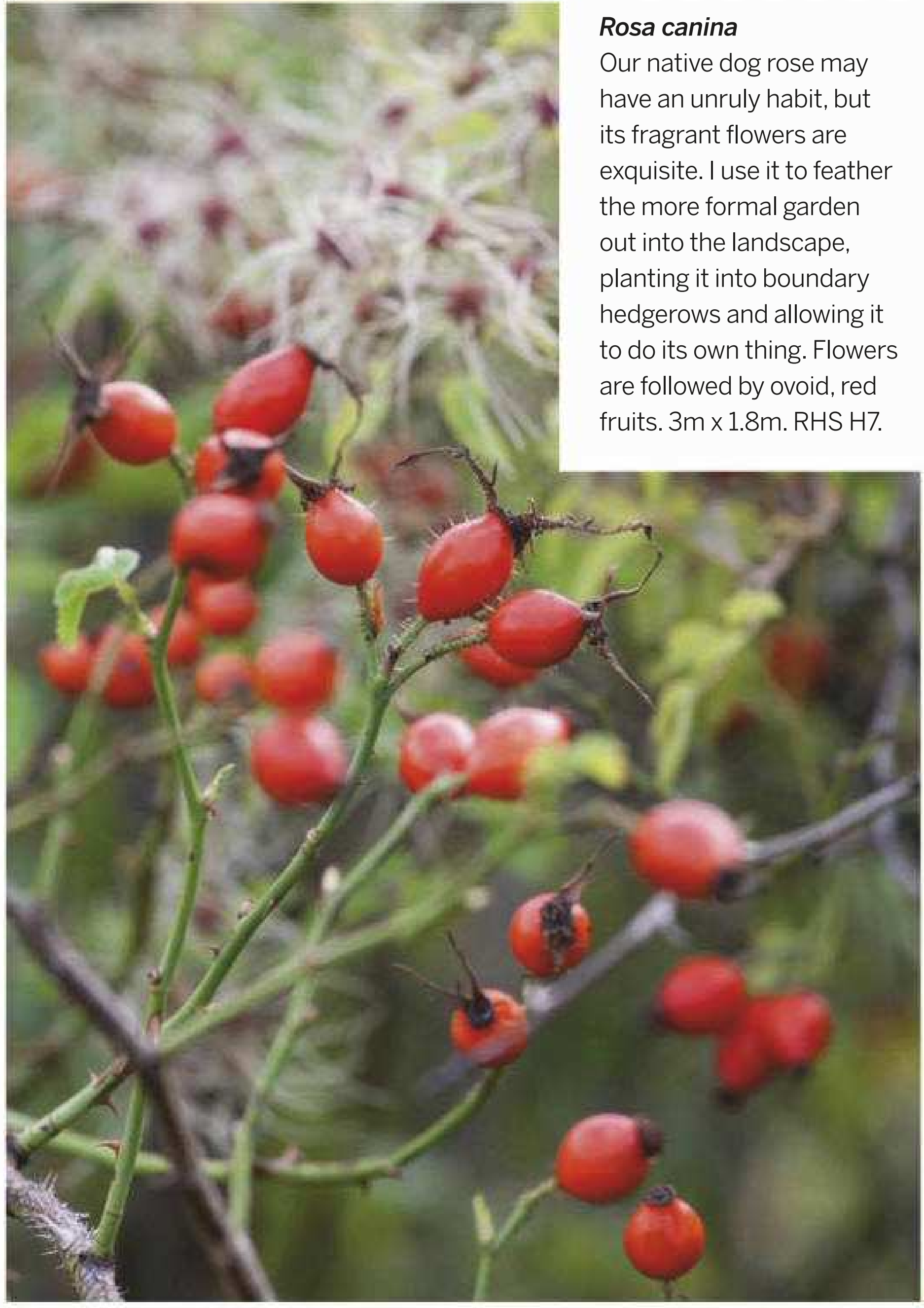


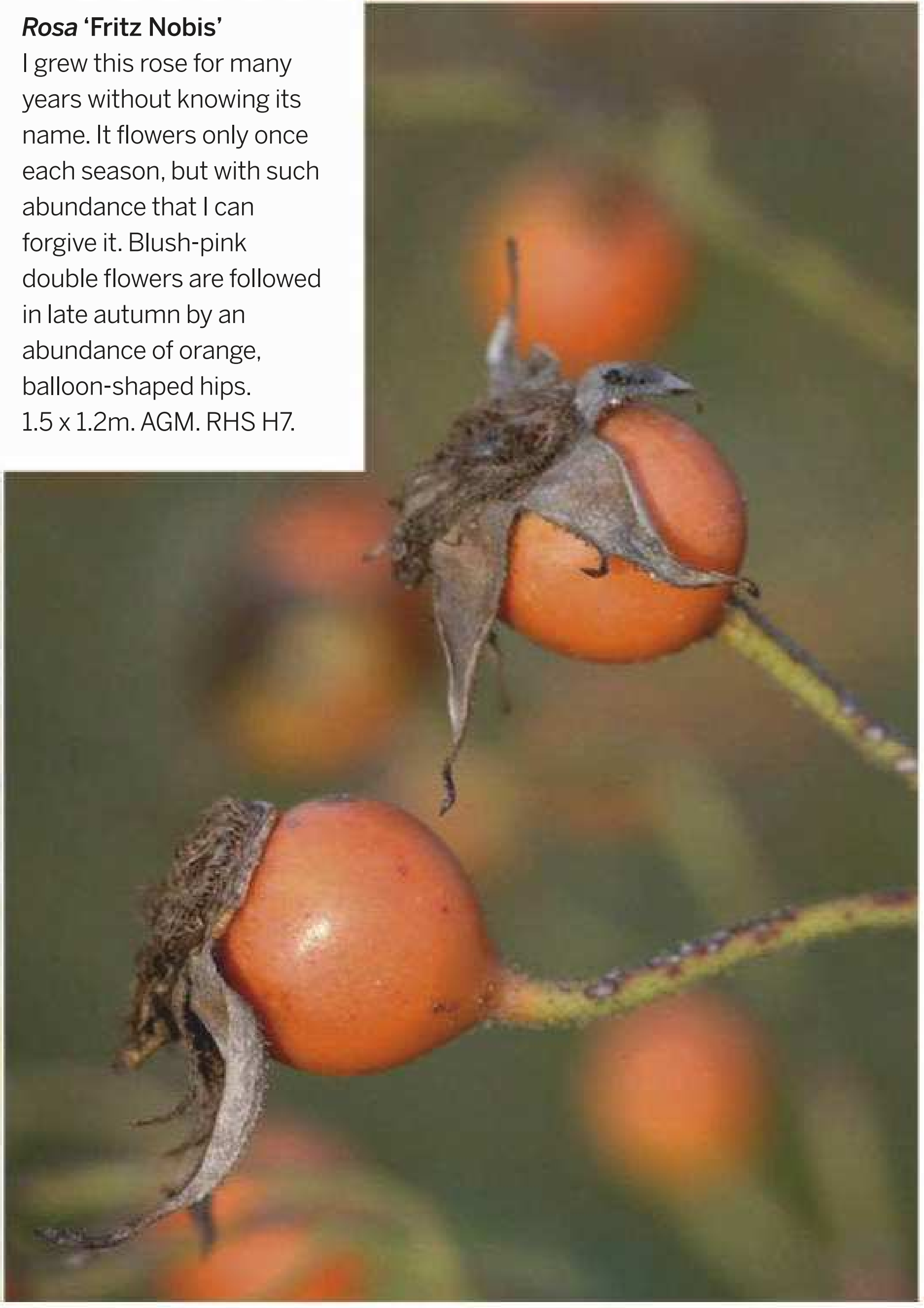
***Rosa* 'Meg'**
Introduced in 1954 and thought to be a cross between 'Paul's Lemon Pillar' and 'Madame Butterfly'. The large, wavy-edged, almost single flowers are coral-coloured, with pink tips and a yellow centre with gold-red stamens. Hips are a glossy orange-red. 2.5m x 1.2m.

Rosa canina
Our native dog rose may have an unruly habit, but its fragrant flowers are exquisite. I use it to feather the more formal garden out into the landscape, planting it into boundary hedgerows and allowing it to do its own thing. Flowers are followed by ovoid, red fruits. 3m x 1.8m. RHS H7.

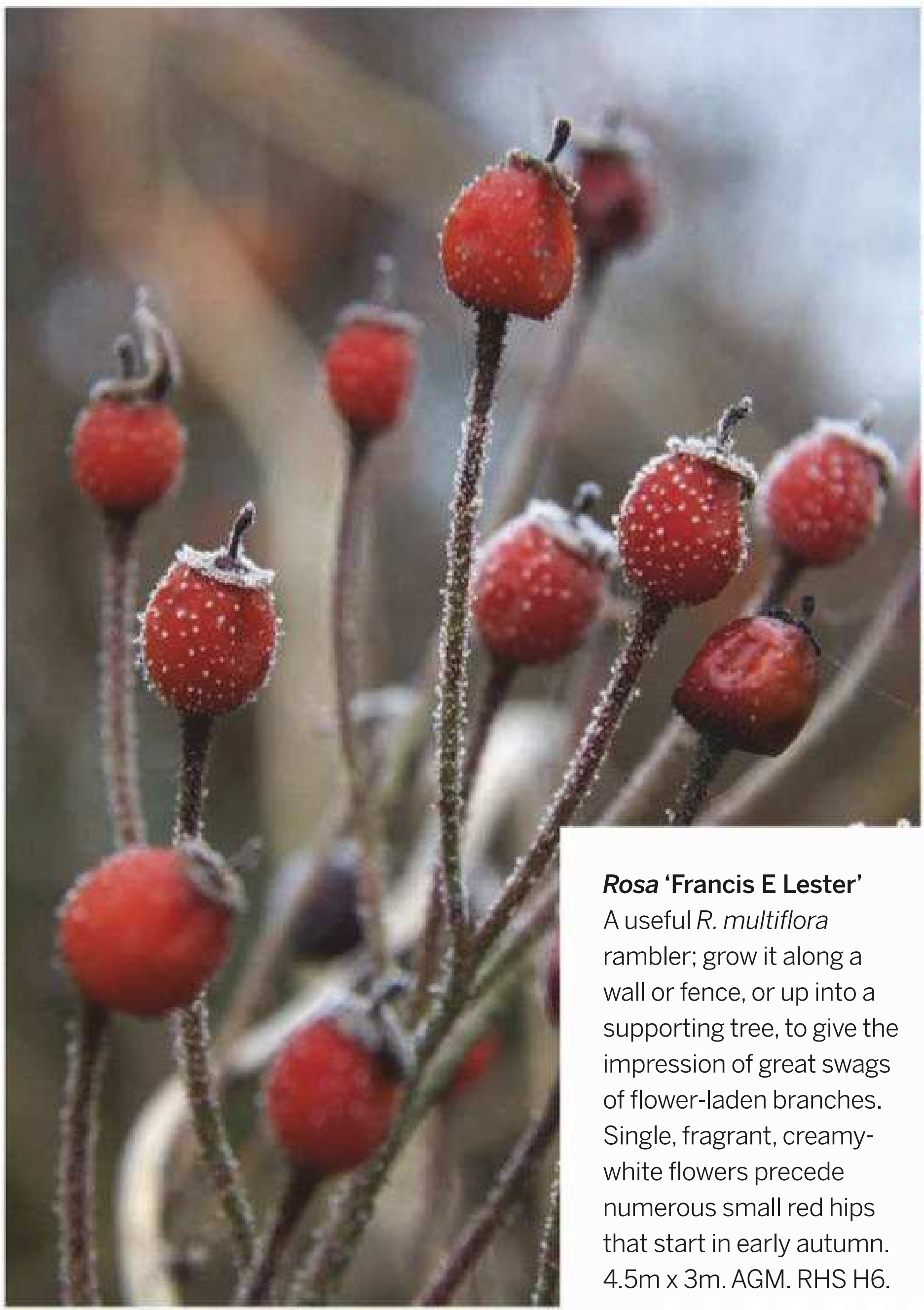
Rosa virginiana
A species rose introduced in the 17th century with glossy green foliage that turns butter-yellow in autumn. Single, clear-pink flowers with yellow stamens are followed by scarlet, slightly flattened hips that colour early and persist into spring. 1.5m x 90cm. AGM. RHS H7.

***Rosa* 'Fritz Nobis'**
I grew this rose for many years without knowing its name. It flowers only once each season, but with such abundance that I can forgive it. Blush-pink double flowers are followed in late autumn by an abundance of orange, balloon-shaped hips. 1.5 x 1.2m. AGM. RHS H7.

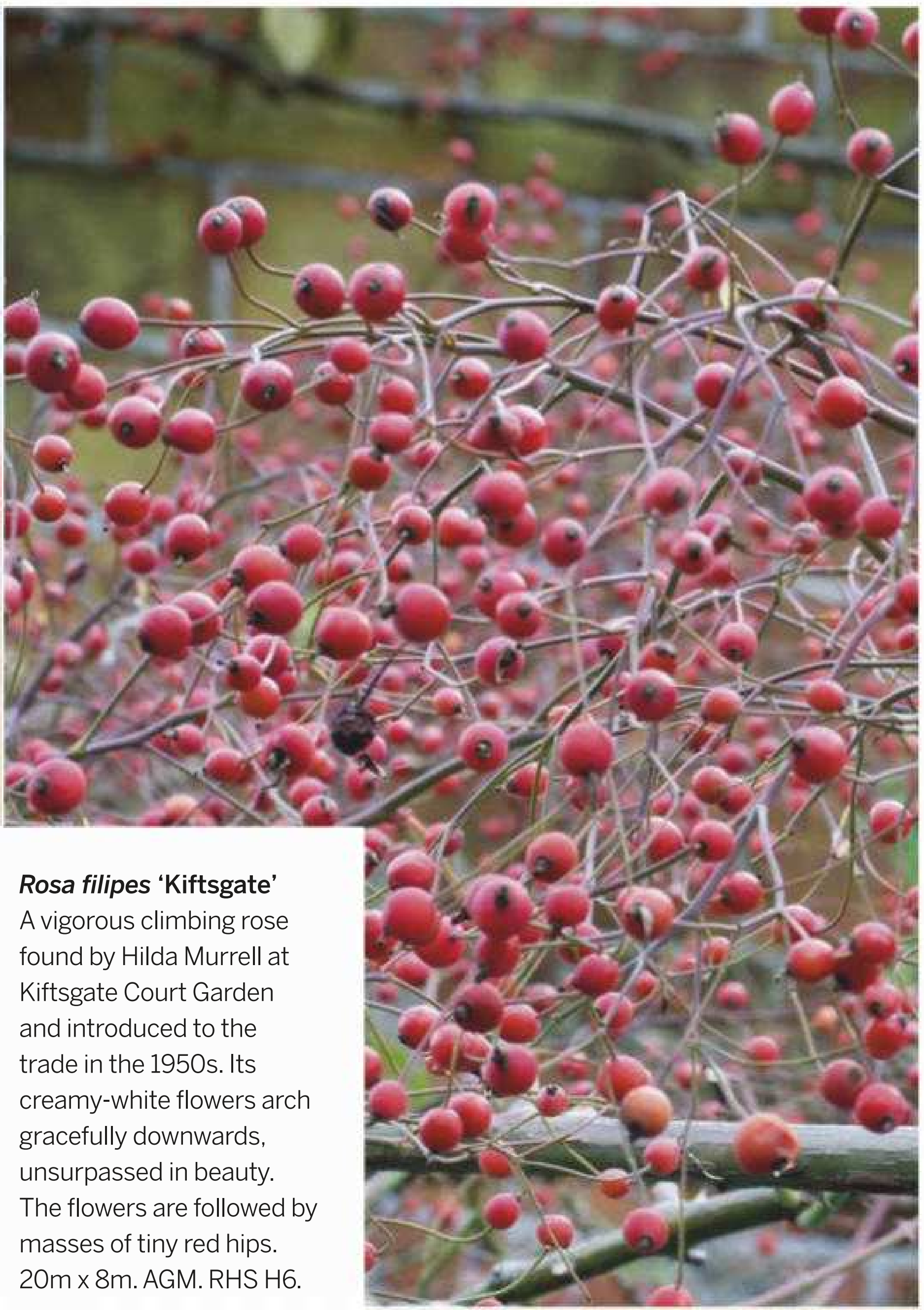




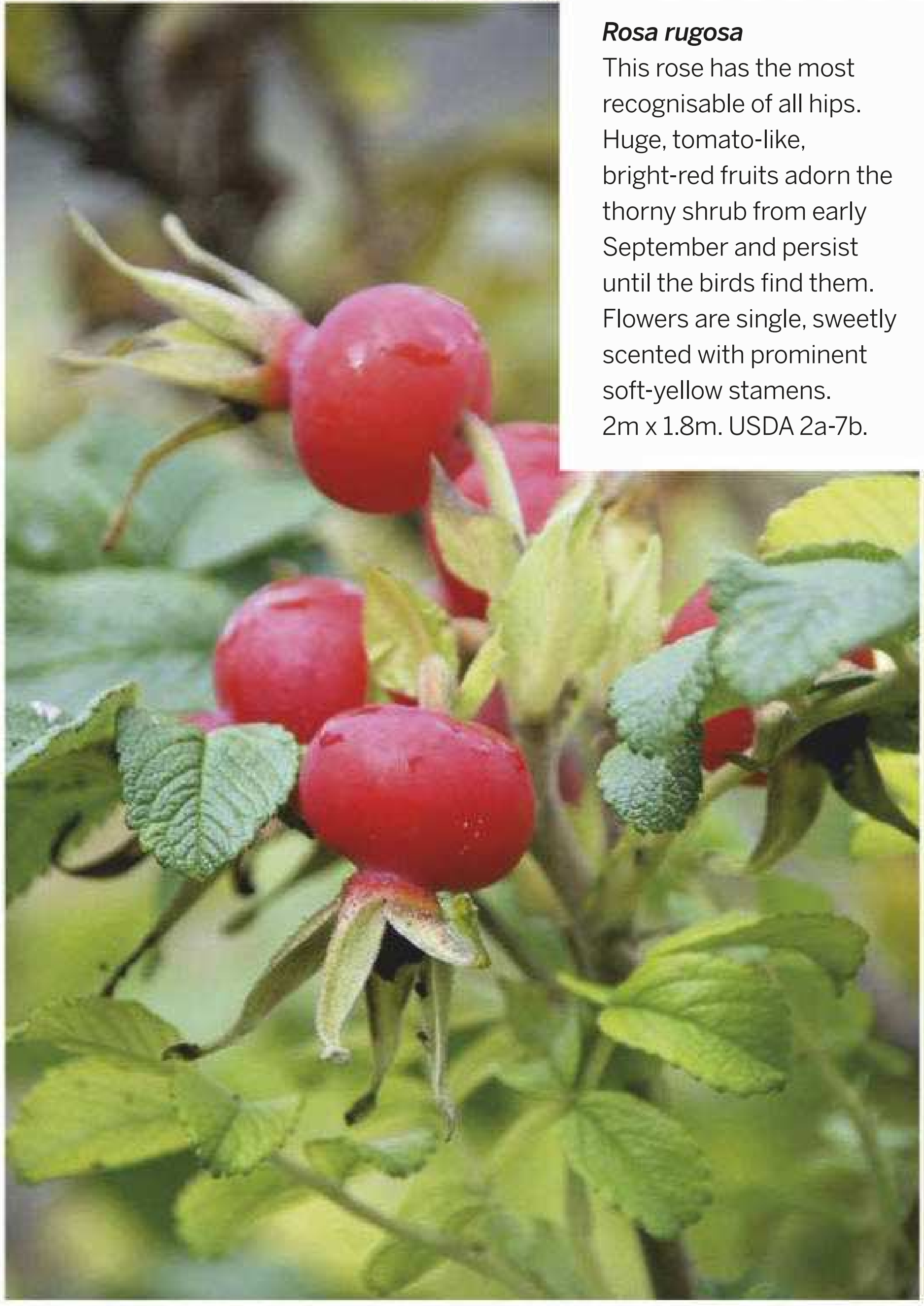
FIONA RICE / GAP PHOTOS; SHARON PEARSON / GAP PHOTOS; NATHALIE PASQUEL / THE GARDEN COLLECTION / FP; NOVA PHOTO GRAPHIK / THE GARDEN COLLECTION / FP



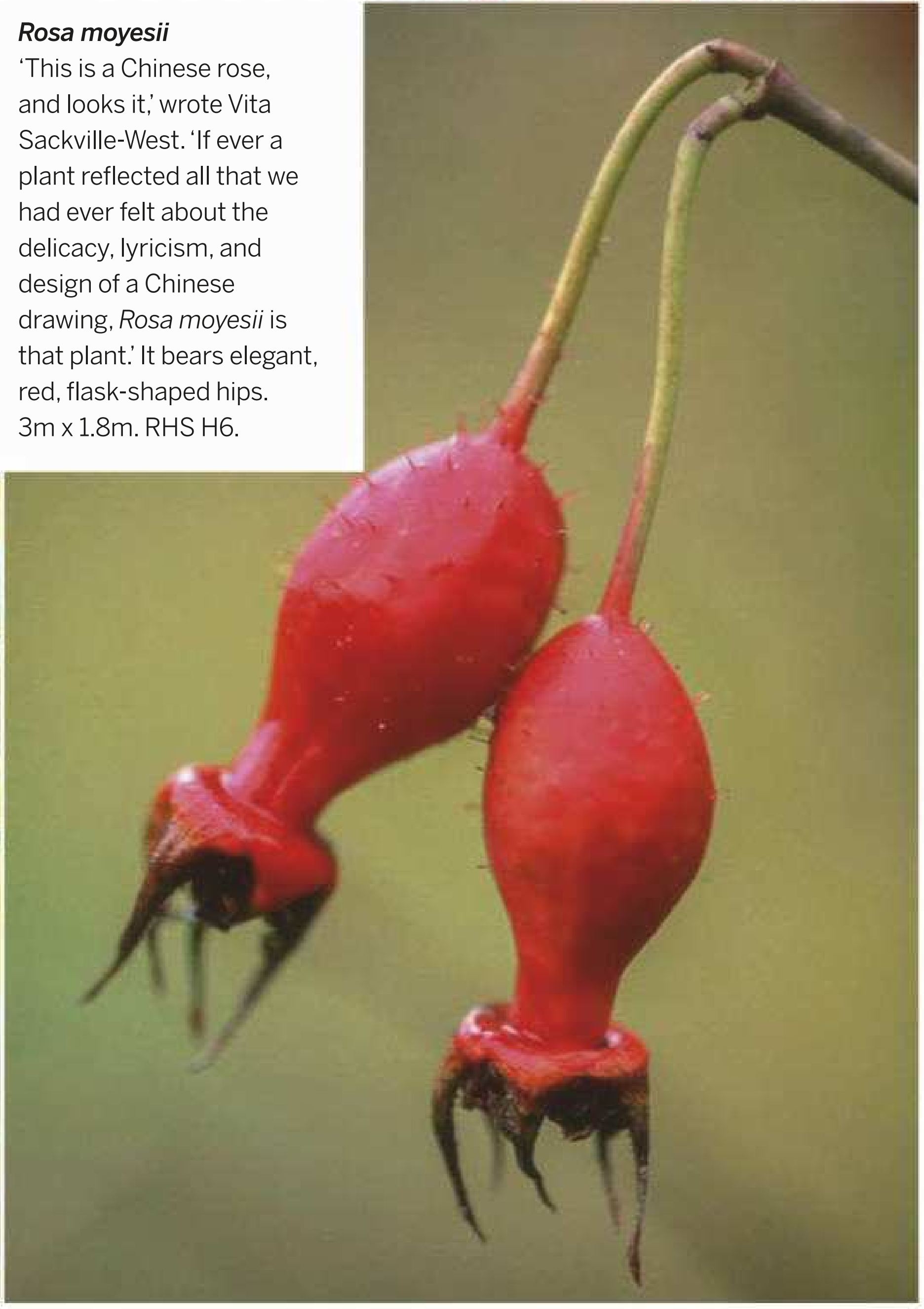
Rosa 'Francis E Lester'
A useful *R. multiflora* rambler; grow it along a wall or fence, or up into a supporting tree, to give the impression of great swags of flower-laden branches. Single, fragrant, creamy-white flowers precede numerous small red hips that start in early autumn. 4.5m x 3m. AGM. RHS H6.



***Rosa filipes* 'Kiftsgate'**
A vigorous climbing rose found by Hilda Murrell at Kiftsgate Court Garden and introduced to the trade in the 1950s. Its creamy-white flowers arch gracefully downwards, unsurpassed in beauty. The flowers are followed by masses of tiny red hips. 20m x 8m. AGM. RHS H6.



Rosa rugosa
This rose has the most recognisable of all hips. Huge, tomato-like, bright-red fruits adorn the thorny shrub from early September and persist until the birds find them. Flowers are single, sweetly scented with prominent soft-yellow stamens. 2m x 1.8m. USDA 2a-7b.



Rosa moyesii
'This is a Chinese rose, and looks it,' wrote Vita Sackville-West. 'If ever a plant reflected all that we had ever felt about the delicacy, lyricism, and design of a Chinese drawing, *Rosa moyesii* is that plant.' It bears elegant, red, flask-shaped hips. 3m x 1.8m. RHS H6.

MARTIN HUGHES-JONES / ALAMY STOCK PHOTO; GARDEN WORLD IMAGES LTD / ALAMY STOCK PHOTO; HOWARD RICE / GAP PHOTOS; CHRISTINE ANN FÖLL / THE GARDEN COLLECTION/FP

Rosa 'Penelope'
I wouldn't be without this hybrid musk rose, raised in the first 30 years of the last century by a country clergyman, the Reverend Joseph Pemberton. Like all musk roses, it has a long, repeat-flowering season, healthy, scented foliage and great hips.1.5m x 1.2m. AGM. RHS H5.

Rosa rubiginosa
The eglantine or sweet briar is similar to the dog rose, but with perfumed foliage that is reminiscent of apples, particularly after rain. Single, pink flowers are followed by shiny, red, flagon-shaped hips with a long and pronounced calyx. 1.8m x 1.8m. RHS H7, USDA 4a-9b.

JO WHITWORTH / GAP PHOTOS; JONATHAN BUCKLEY

Cultivation

Hip-bearing roses should not be pruned until January, or until the hips have naturally withered. Whether climbers, ramblers or bushes, however, all should be trained using the same principle – a technique of pulling the long, supple wands of growth down in an arc and anchoring them in position. The reason for bending the shoots horizontally is to prevent the sap from simply rising to the top of each stem; instead, flowers will be encouraged to break out from every joint. The basic principles of removing dead, diseased, weak and crossing growth apply, and all of the remaining shoots should be shortened by about a third. A proportion of the older wood should be removed completely to encourage strong growth shoots from the base. The aim is to form a framework with a balance between flowering wood and growth wood. The harder you prune and the less you bend, the more extension growth you'll get. Shoots bent horizontally will be studded with flowers, followed by hips, along their entire length. To make the most of the hips, stop deadheading by mid-August to allow sufficient time for the flowers that follow to set fruits.

I am increasingly comfortable with the idea of allowing each garden space to have a single glorious moment, whether in flower, form or fruit. This rise and fall provides a natural rhythm in tune with the season and with the land.

The success of this philosophy relies on lavish planting and a focus on the given moment. Although the display at Sissinghurst depends chiefly on the rose flower, I eke out the season of interest by selecting roses for the brilliance of their hips as well as the beauty of their flowers. The period of splendour is so much longer in hip than in flower.

Planted on the fringe of woodland or at the back of a wide border where they are allowed to grow tall and floppy, the pretty, delicate foliage of the roses mixes well with other shrubs, and their hips add colour at a time when many plants are looking dull. Roses also make good hosts: some clematis species, such as *Clematis macropetala* and *Clematis alpina*, can be planted to grace their gaunt stems early in the season before the roses have broken leaf.

To my mind, the best way to grow roses is to encourage long trails of blossom, and later, chains of hips, to cascade downwards from a higher place. Trees such as ancient apples, pencil cypresses or pines are good companions for roses, whereas those with large leaves, such as *Magnolia* or *Catalpa*, might be less suitable. Try tying the roses in to a suitable tree at about 2-3m, and then allow the shoots to grow outwards and downwards. Plant 60cm from the trunk to allow for root growth, and support the new rose canes during the first couple of years.

Garden designer Gertrude Jekyll grew *Rosa* 'The Garland' foaming over shrubs, and rose expert Graham Stuart Thomas suggested growing roses on a wall, allowing the growth to fall forward, covering the plant with a sheet of bloom and later hips. The options are endless.

Where to buy and see

- **David Austin Roses**
  Bowling Green
  Lane, Albrighton,
  Wolverhampton WV7 3HB.
  Tel 01902 376300,
  davidaustinroses.co.uk
- **Peter Beales Roses Ltd**
  London Road, Attleborough,
  Norwich, Norfolk NR17 1AY.
  Tel 01953 454707,
  classicroses.co.uk
- **RHS Garden Rosemoor**
  Great Torrington,
  Devon EX38 8PH.
  Tel 01805 624067,
  rhs.org.uk
- **Sissinghurst Castle Garden**
  Biddenden Road,
  nr Cranbrook, Kent TN17 2AB.
  Tel 01580 710700,
  nationaltrust.org.uk/
  sissinghurst-castle-garden

HORTICULTURAL WHO'S WHO

ERIC OSSART AND ARNAUD MAURIÈRES

The garden design duo on the horticultural challenges of working in arid conditions, the importance of taking your time and how to create a paradise garden

WORDS **JODIE JONES** PORTRAIT **CHARLIE HOPKINSON**

Within the upper echelons of the international garden design community, Eric Ossart (standing on the right) and Arnaud Maurières are high priests of exactitude. "The detail is vital," says Arnaud. "We can spend years finding the right plants to make our gardens, then propagating sufficient stock. We may live on site for a year, developing a general concept, then refining the detail. Every day we change something. It means we can only make a few gardens, but it is essential to our process."

Ossart and Maurières excel in producing beautiful, sustainable gardens in some of the most inhospitable parts of the world. If their profile is relatively low in the UK, it is because their work is so tuned to the hot dry climates of the southern Mediterranean, Africa and South America. "For too long the global ideal of a beautiful garden was based on the temperate British climate," says Arnaud. "Today the wise use of water is a specific issue for arid countries, but tomorrow it will be an issue that everyone must address. This is the principle on which we base our work."

OUR GARDEN PHILOSOPHY IS INTEGRATED INTO OUR WIDER INTERESTS IN POTTERY, WOVEN CARPETS AND NATIVE ART

The paths the pair took to reach this point have been circuitous. Arnaud grew up on the outskirts of Paris with an affinity for nature that found its focus at the age of 15, when he spent a summer in Dorset to improve his English and found himself staying with an orchid enthusiast. "I fell in love with the exoticism of the genus," he says. He went on to study wild orchids at university, won several prestigious awards for his work on their *in vitro* reproduction, and later set up a specialist laboratory in this field.

Eric was born in France but grew up in Morocco, cultivating vegetables on the roof of his family home in Rabat and frequenting the extraordinary Exotic Garden in Bouknadel. "It was a magical jungle straight from the paintings of Rousseau," he says, which fuelled his twin passions for art and plants. At 18, he moved to Paris to study horticulture and landscaping, gaining a diploma from L'École Nationale Supérieure de Paysage in Versailles in 1985.

They met by chance at a horticultural show 32 years ago, and joined forces to set up a nursery specialising in rare plants. When the business failed they moved to Paris and were soon designing municipal flowerbeds of such striking originality that they wrote two books on the subject. "We look at each challenge with fresh eyes and develop our own creative solutions," says Arnaud.

Eric became involved in the early years of the International Gardens Festival of Chaumont-sur-Loire, while Arnaud set up the École Méditerranéenne des Jardins et du Paysage, where students had to be trained gardeners before they could learn to design gardens. Together, they ran a studio designing gardens in north Africa and the Mediterranean. In 2003, they moved to Morocco to escape work pressures. Inevitably, work followed them, but the radical change in environment triggered another typically creative response.

Their first Moroccan commission was a paradise garden for Farah Pahlavi, former empress of Iran. "Creating that garden made us realise it demanded a lot of water. Even palm trees and cacti need generous irrigation," says Arnaud. They began experimenting with plants that could thrive in temperatures over 50°C. "We developed a dense planting style – maybe ten small plants per square metre – combining permanent ornamentals and sacrificial grasses. If you water generously for the first few months the grasses grow up and screen out the sun, allowing the desirable plants to establish. After a couple of years the grasses disappear and the permanent planting makes up the effect." This method required plants not normally available in local nurseries. "Eric spent five years finding good Moroccan natives, and we go through a similar process with every new country we work in. The plants are different, but the effect is the same. We call it steppe style – a wild landscape within a strict framework of paths."

This framework is inspired by Modernism and in particular the work of the Mexican architect Luis Barragán, who had a passion for raw materials and the dramatic use of light. On a pilgrimage to Mexico to visit some of his buildings they fell in love with the country and now have a home there, which combines traditional techniques with their contemporary design aesthetic. "We have integrated our garden philosophy into our wider interests in pottery and woven carpets, native art and rammed earth buildings."

They have just unveiled their most recent project – a fragrant oasis near Marrakech, designed for Yves Saint Laurent Beauté. It is the ultimate expression of these ideals, a true paradise where garden and building merge. "It is the culmination of 20 years' reflection," explains Arnaud. "It is about discovering a new way of life and gardening with respect for the planet. You can never go back once you realise that." □

USEFUL INFORMATION

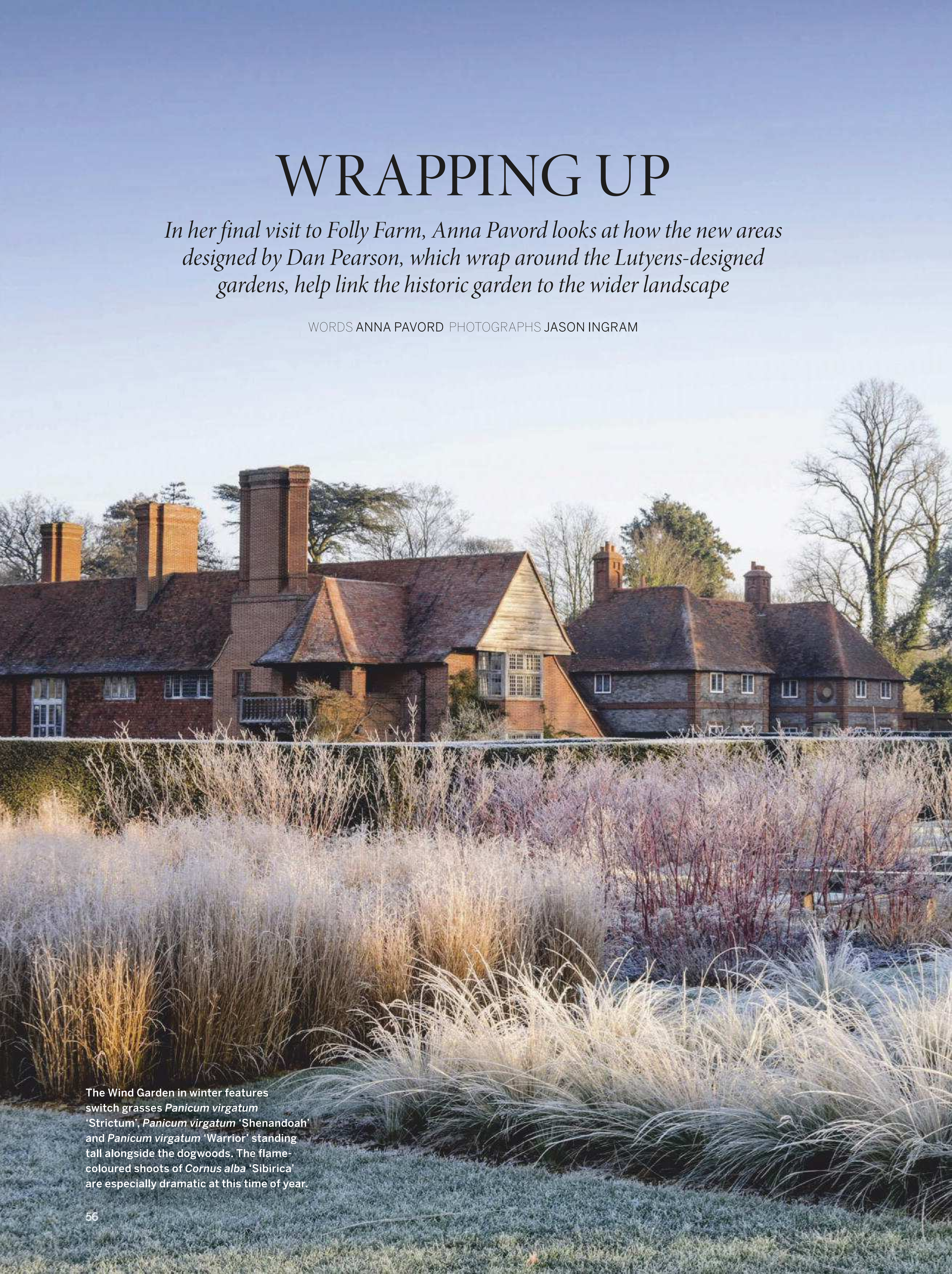
Find out more about Ossart and Maurières at **ossart-maurieres.com**

IN JANUARY Mike Nelhams, curator of Tresco Abbey Garden.

WRAPPING UP

In her final visit to Folly Farm, Anna Pavord looks at how the new areas designed by Dan Pearson, which wrap around the Lutyens-designed gardens, help link the historic garden to the wider landscape

WORDS ANNA PAVORD PHOTOGRAPHS JASON INGRAM



The Wind Garden in winter features switch grasses *Panicum virgatum* 'Strictum', *Panicum virgatum* 'Shenandoah' and *Panicum virgatum* 'Warrior' standing tall alongside the dogwoods. The flame-coloured shoots of *Cornus alba* 'Sibirica' are especially dramatic at this time of year.

IN BRIEF

Name Folly Farm.

What Arts and Crafts garden, designed originally by Edwin Lutyens, with new planting schemes by Dan Pearson.

Where Berkshire.

Size Historic 11-acre garden, with an additional 11 acres of new parkland, lake and meadow.

Soil Underlying gravel with a thin skim of silt on top.

Climate Exposed and windy, with a dry microclimate.

Hardiness zone USDA 9.

Folly Farm in the Kennet Valley, Berkshire, was well named for anyone trying to make a living from the place when it was first built in the 17th century. The soil is very poor, mostly gravel beds with a thin skim of topsoil and the site very open to wind. When the Edwardian architect Edwin Lutyens moved in to transform the old farmhouse, he protected the different compartments of his now famous garden with tall, formal hedges of yew. Beautifully detailed walls of handmade brick enclosed the kitchen garden and were used to make an intricate series of courtyards around the original entrance, straight off the adjoining country lane.

The garden designer, Dan Pearson first came to Folly Farm in 2009 and saw immediately that the work he had been commissioned to do must take account of the wider setting in which the house and its garden stood. The following year, he started on the daunting task of wrapping an outer landscape around what had previously been an intensely inward looking place. "For me," he says, "making a link to the wider landscape was an absolutely key part of our work here."

The garden that Lutyens laid out lies to the south and west of the house and covers about 11 acres. No attempt was made to take in the 11 acres of pasture that lay to the north. But in some ways the poor soil of this previously un-landscaped area was considered an advantage by Dan Pearson. He saw it as an opportunity to create a bold new entrance, curving through pastures sown with a mix of wildflowers that would actually flourish rather better in an impoverished environment than they would in a richer soil, where they would be at a greater risk of being swamped by vigorous grasses.

There were practical reasons too, for taking this bold step. The original entrance was cramped, completely unsuited to the age of the car, which had scarcely started when Lutyens was at work. And the bold, new drive circling past the house gave Dan the chance to introduce a new feature, a big pond to the right-hand side of the new drive, which has dramatically enhanced the environment. Now, the stretch of water attracts all kinds of insects and birds to what had previously been a rather barren stretch of land. "We landscaped it, but very gently, so that the ground now rises to a high point beyond the pond." The rise in the ground was also the most practical way to get rid of the spoil excavated for the pond.

This new work brings a pleasing landscape right up to the edge of a garden, with an original drainage ditch now cleverly landscaped to become wider, more like a moat, encircling the original curtilege. Dan designed a series of weirs to slow down the flow of water and provide a new sensory experience – the sound of water tipping down a series of small falls on its journey from the pond. The grass by the watercourse is planted with bluebells, *Fritillaria meleagris* and tiny, wild-looking early narcissus as well as later pheasant's eye, *Narcissus poeticus* var. *recurvus* or *Iris* x *robusta* 'Dark Aura' rise in sheaves by the waterside. The gardening team use bags of lavender stems cut from the kitchen garden to curb blanket weed here and find it a more effective solution than barley straw.

An old hedge line of oak trees – "our pride and joy" says Dan – now stands revealed as an important feature in the meadow and a new shelter belt of British native trees has been planted for the long term. Establishing new specimens has not been easy. The team found that large stock went backwards; small specimens found it difficult to get going.

Nevertheless a new grove of pine trees (*Pinus sylvestris*) is now bedded in on top of the knoll and alders (*Alnus cordata*) flourish on the banks of the pond. Willows, such as *Salix daphnoides* 'Aglaia', *Salix candida* and *Salix irrorata*, add softly glowing colour to the winter landscape.

Views back towards the garden are re-focused (Dan's term) by a boardwalk that zig-zags in and out of plantings of flag iris (*Iris pseudacorus*) and bulrushes, giving shifting views out to the distant trees or back across to the house.

Various simple bridges link the new landscaped meadow with the original Lutyens garden beyond. One of them, lined up with the west elevation of the house and its curious balconied sleeping platform, connects with the old swimming pool garden, the swimming pool now grassed over. A fine set of ziggurat steps here was designed by Dan in a style that pays homage to the Lutyens steps in the tank garden, but does not copy them. "The aesthetic is the same," he points out, "the overall impression, but we made ours from solid blocks of limestone, without the complex detail of the risers that Lutyens employed."

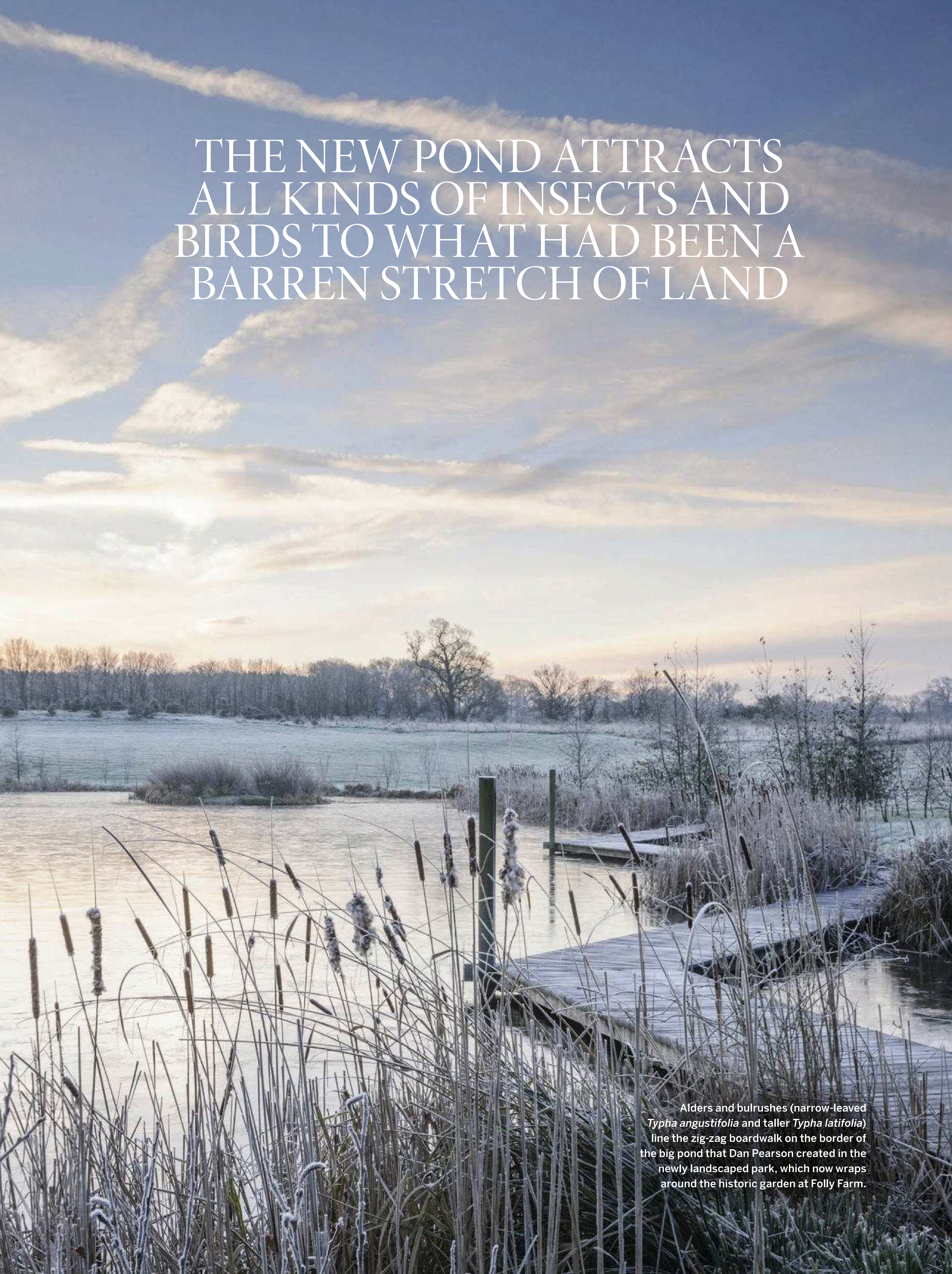
A major new intervention was made in the curiously empty space alongside the sunken garden, where the Lutyens design just petered out into nothing. Here, Dan has added a formal area now known as the Wind Garden, which squares off the former rather unsatisfactory space. In style, the planting is entirely modern, but the design follows the formal lines of the historic core. Sheltered by hedges on three sides, it is open to the west, looking over the wider landscape beyond. The space is divided into a grid, defined by grass paths and finely detailed brickwork.

Here, as Dan points out, the garden is on a slightly higher level. "Being open to the west, it does catch the wind. Everything in here has movement." Big mounds of *Panicum* (*P. virgatum* 'Strictum', *P. virgatum* 'Shenandoah' and *P. virgatum* 'Warrior') are interplanted with pale, swishy clumps of *Stipa lessingiana,* which Dan thinks is a better plant than the more usual *Stipa tenuissima*. The red stems of the fine dogwood *Cornus alba* 'Kesselringii' pick up the colour of the tiled roofs of the house beyond. At Folly Farm we see the skill of a very confident designer, assured enough to fit his own work delicately into a historic core, bold enough to add a whole new layer of meaning to the original vision. □

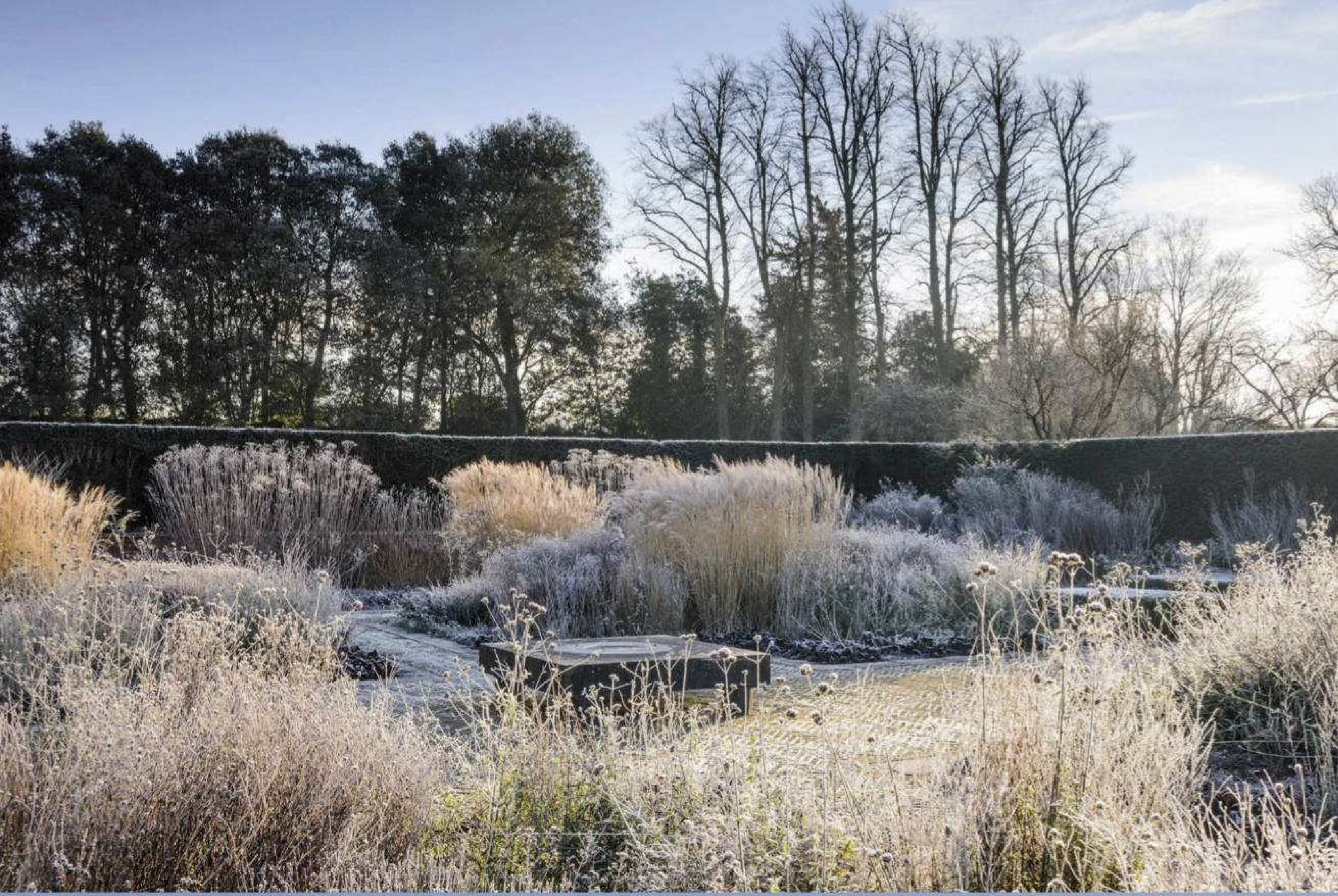
USEFUL INFORMATION

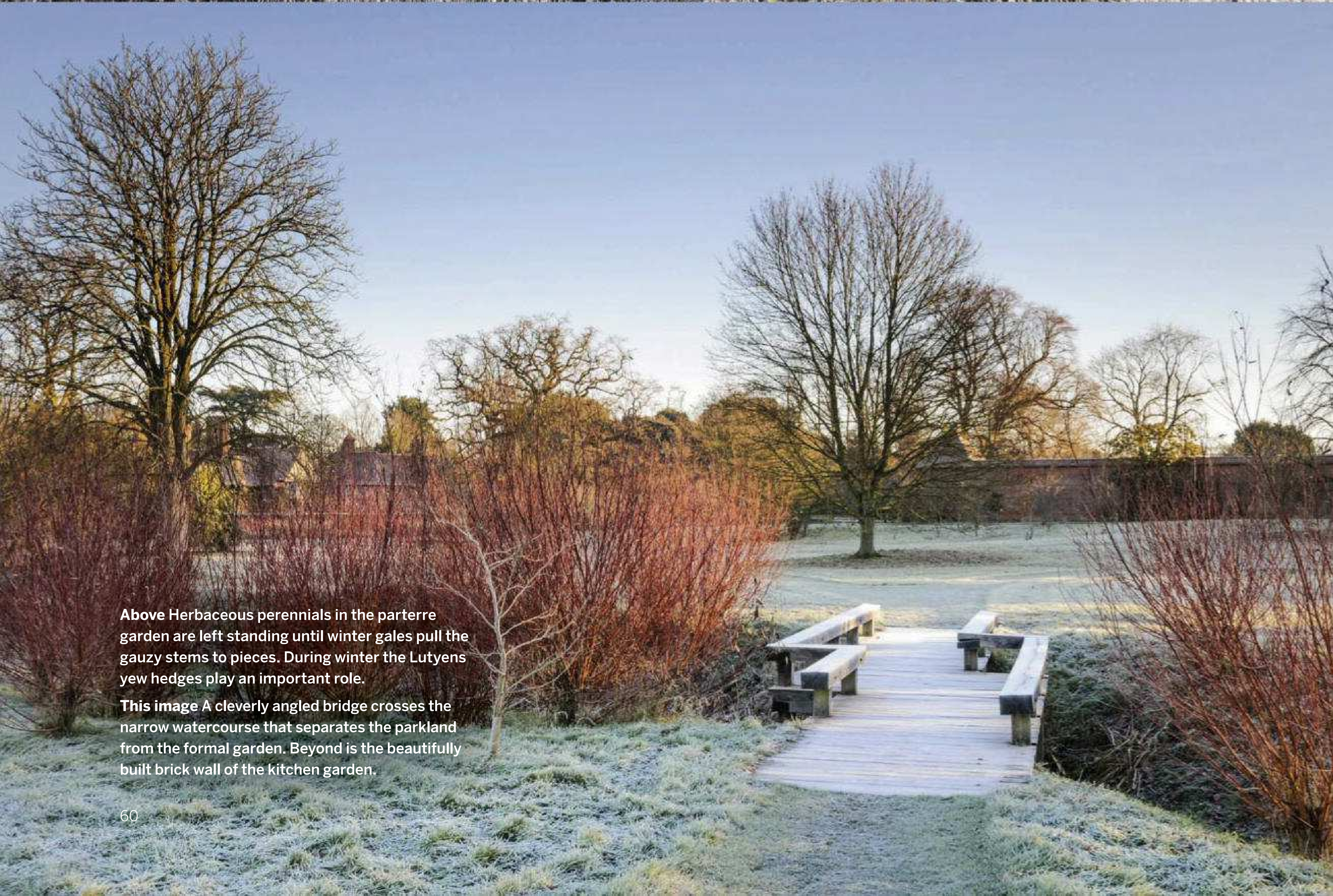
Folly Farm opens under the NGS for four tours a year. Places are strictly limited and need to be pre-booked. Contact the NGS on 01483 211535 or visit ngs.org.uk for details of 2019 tours.

THE NEW POND ATTRACTS ALL KINDS OF INSECTS AND BIRDS TO WHAT HAD BEEN A BARREN STRETCH OF LAND



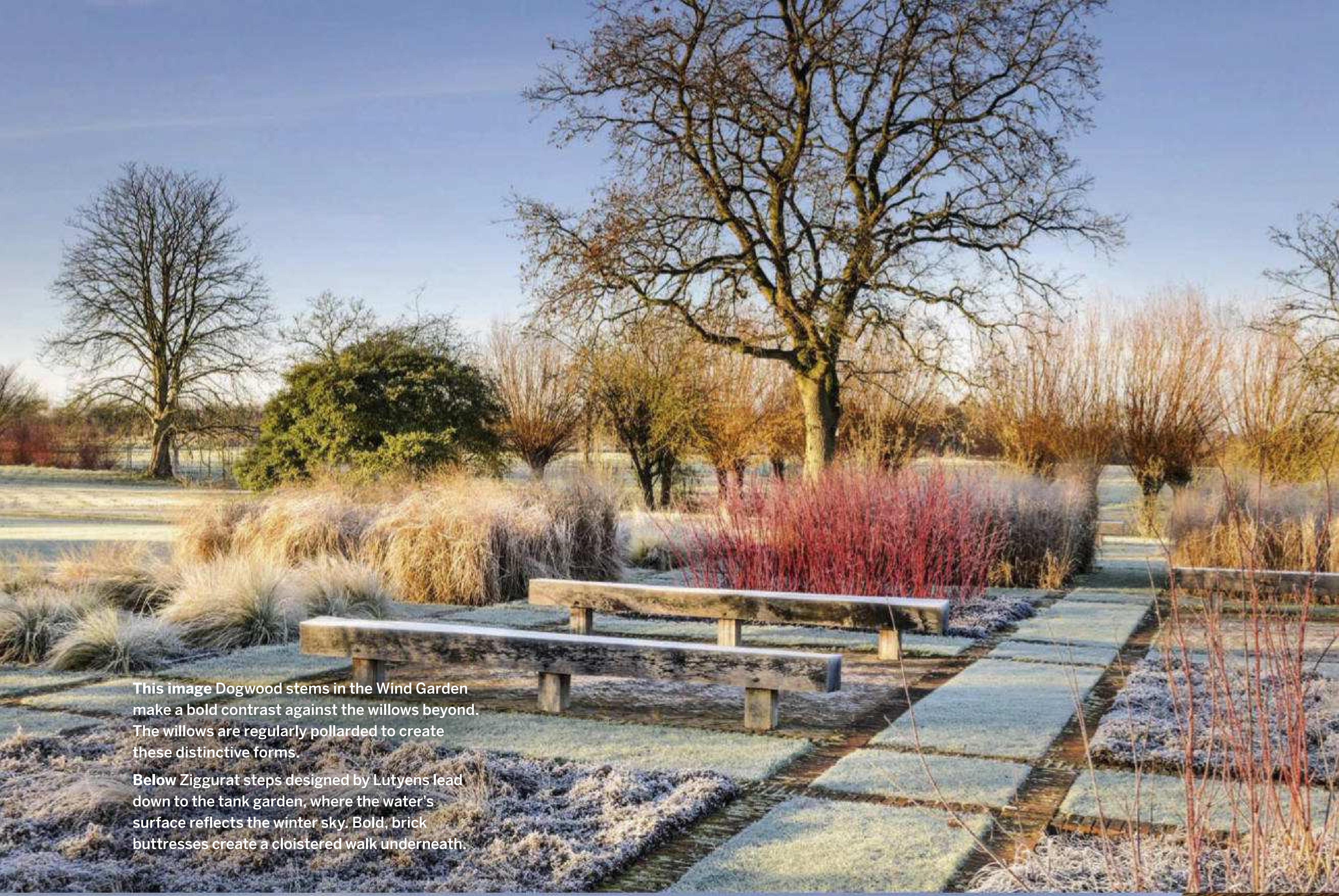
Alders and bulrushes (narrow-leaved *Typha angustifolia* and taller *Typha latifolia*) line the zig-zag boardwalk on the border of the big pond that Dan Pearson created in the newly landscaped park, which now wraps around the historic garden at Folly Farm.





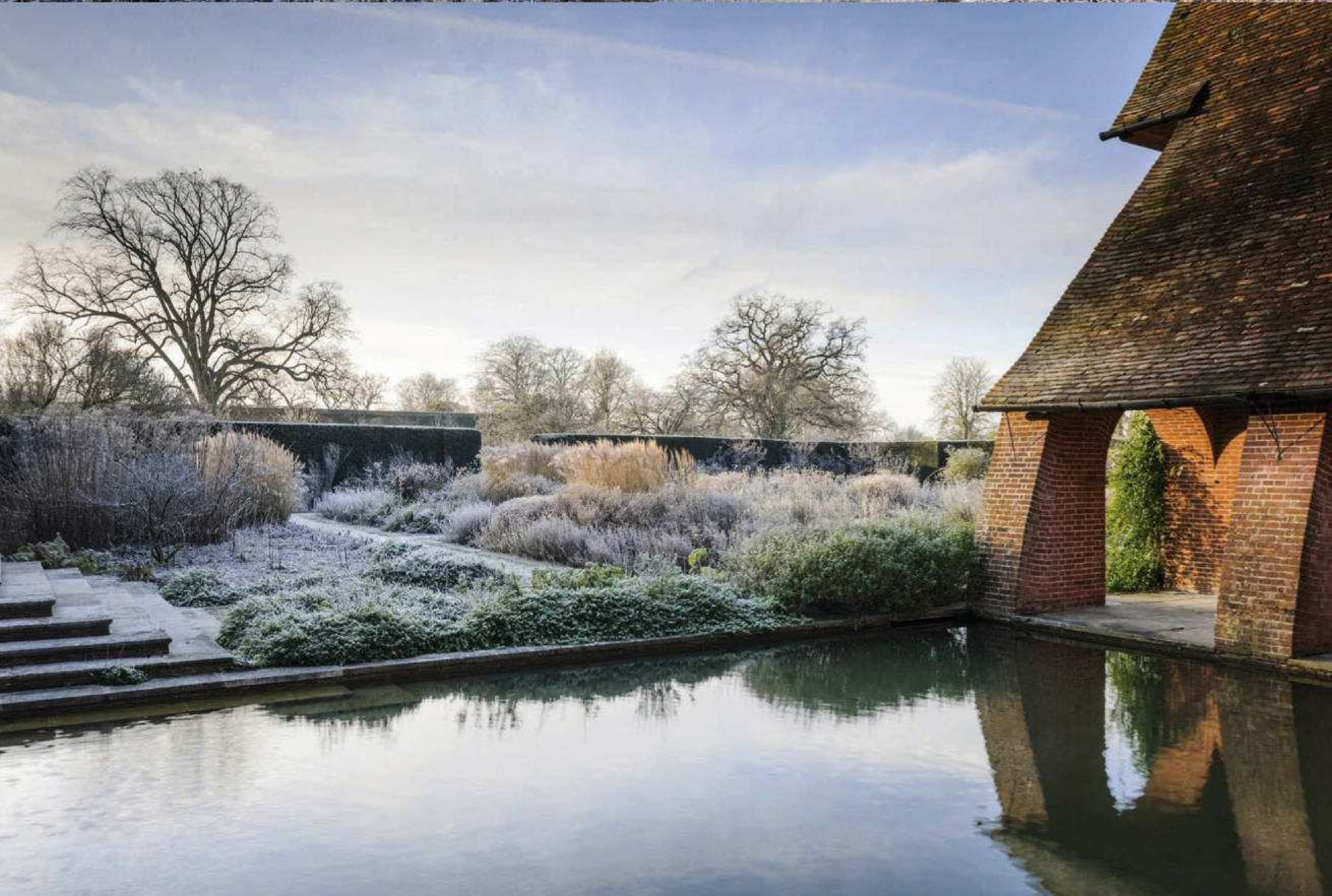
Above Herbaceous perennials in the parterre garden are left standing until winter gales pull the gauzy stems to pieces. During winter the Lutyens yew hedges play an important role.

This image A cleverly angled bridge crosses the narrow watercourse that separates the parkland from the formal garden. Beyond is the beautifully built brick wall of the kitchen garden.

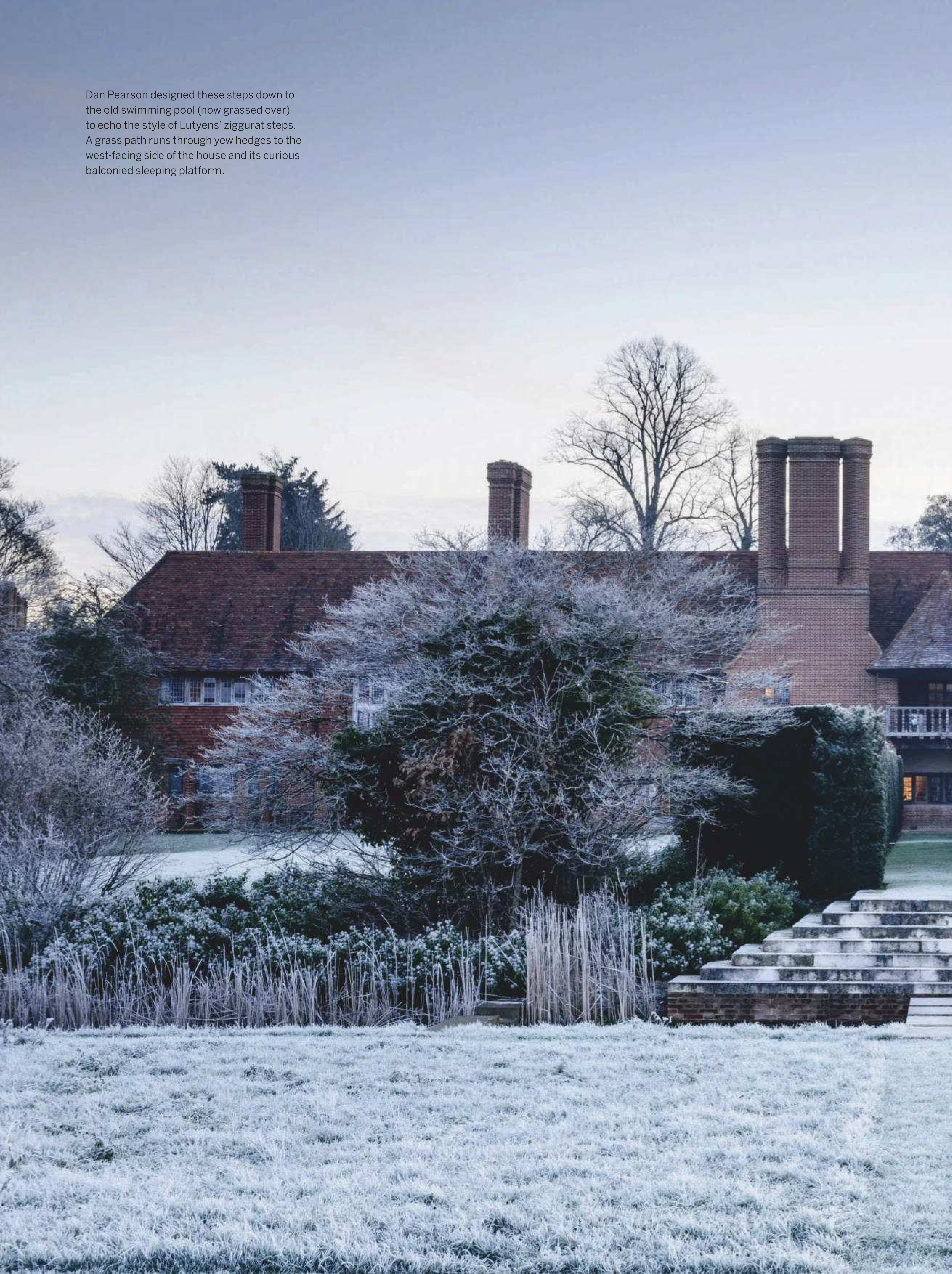


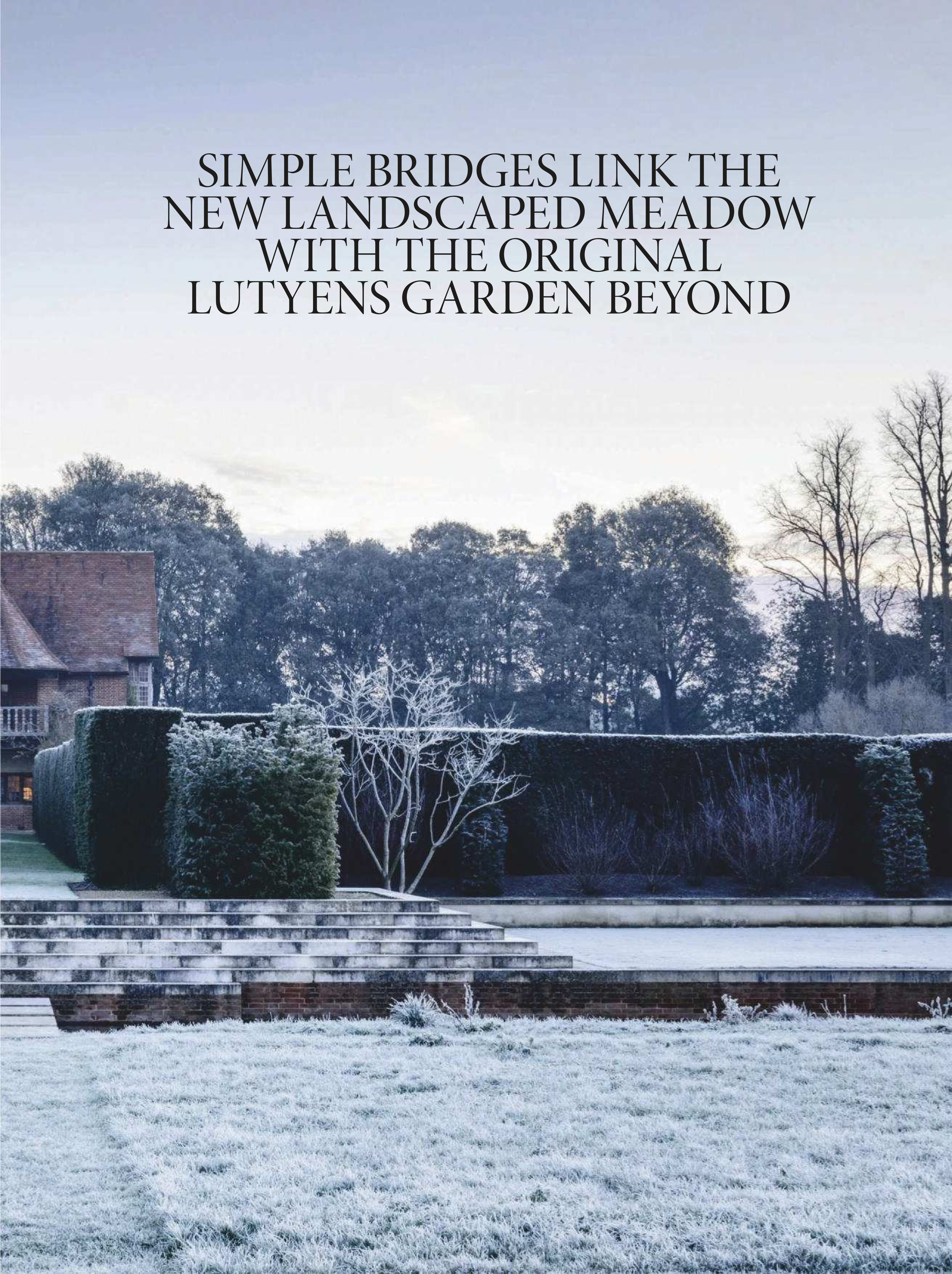
This image Dogwood stems in the Wind Garden make a bold contrast against the willows beyond. The willows are regularly pollarded to create these distinctive forms.

Below Ziggurat steps designed by Lutyens lead down to the tank garden, where the water's surface reflects the winter sky. Bold, brick buttresses create a cloistered walk underneath.

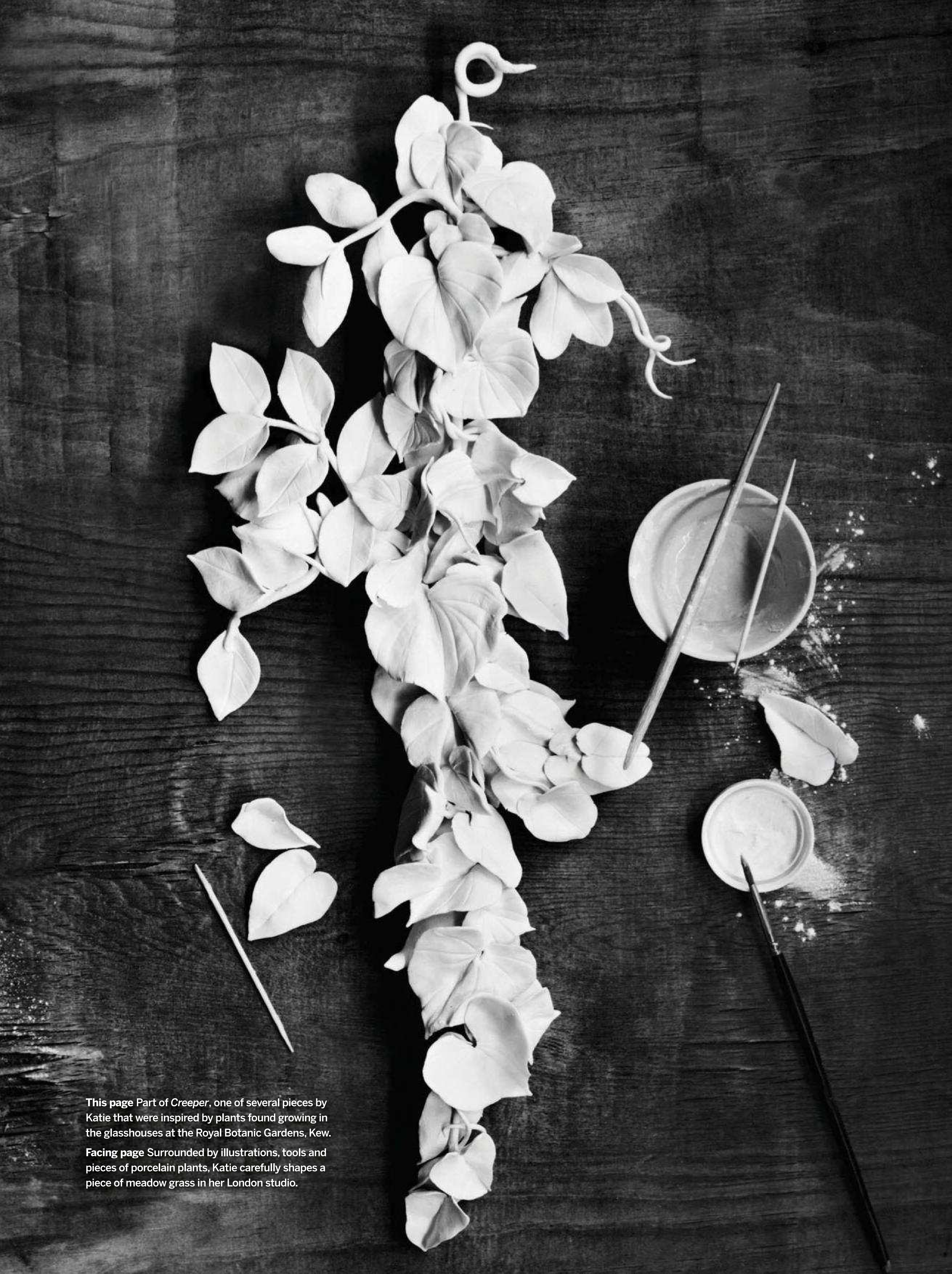


Dan Pearson designed these steps down to the old swimming pool (now grassed over) to echo the style of Lutyens' ziggurat steps. A grass path runs through yew hedges to the west-facing side of the house and its curious balconied sleeping platform.





SIMPLE BRIDGES LINK THE NEW LANDSCAPED MEADOW WITH THE ORIGINAL LUTYENS GARDEN BEYOND



This page Part of *Creeper*, one of several pieces by Katie that were inspired by plants found growing in the glasshouses at the Royal Botanic Gardens, Kew.

Facing page Surrounded by illustrations, tools and pieces of porcelain plants, Katie carefully shapes a piece of meadow grass in her London studio.

The wilds

Inspired by both rural landscapes and urban spaces, ceramicist Katie Spragg makes intricate plant sculptures

WORDS ALYS HURN PHOTOGRAPHS ANDREW MONTGOMERY

I've got really quick at making grass," laughs ceramic artist Katie Spragg as she shows me pieces of her meadow sculptures tucked away on shelves in her southeast London studio. In this small space Katie makes plants using clay, moulding each piece in such a way that it appears to want to escape from whatever space she confines it to. If the pieces aren't reaching through cracks in rocks or pavements, they are pushing against panes of glass in glasshouse-like structures.

Illustration is key to the composition of each piece and Katie has covered the walls of her studio with drawings from places she has visited. These sketches, along with photographs and research, help create a final mock-up of the finished piece.

The making process differs, depending on how detailed the plant is. Blades of grass begin life as little sausages of clay. Katie then rolls them flat with a small dowel and stores them in an airtight food container until she has enough grass to construct a piece of turf. She constructs taller and more detailed pieces separately, firing them flat on to props, so they keep the shape of the leaf or piece of plant she's imitating. Although it seems fragile, the porcelain is surprisingly strong once it's been in the kiln. But, as Katie explains, the clay doesn't always play ball: "It doesn't ever quite go together how you've planned it because the clay would have fired in a particular way and at a certain angle, so it's almost like creating the composition again."

All Katie's sculptures are specific to place, inspired by artist residences or her own experiences, and Katie hopes her work will transport people to those particular moments; she wants her work to be playful and make people curious. Her peephole boxes are designed to focus the viewer's attention on just one space and become completely immersed in the landscape. One of the reasons she leaves the porcelain white is so that the viewer can apply his or her own memories to it, much like when you read a novel: the text is black and white, but your imagination colours the story.

Katie's plant work was the result of studying for an MA in ceramics and glass at the Royal College of Art (where she now teaches). Wanting to explore representations of place, she visited the Brecon Beacons and became interested in how grass and clay imprint and take a mark in the same way – think how grass squashes down when you sit on it – which inspired her to start making meadow pieces. But she felt that she was creating an idealised, childhood view of nature. Having no memory of being in a meadow as a child, she thought back to what she could remember, which was sitting at the bottom of her parents' garden, pulling weeds out of cracks in the pavement. So as part of her degree show, Katie created two stop-motion animations: *Meadow*, a pastoral vision of an imaginary wind or a small animal rustling blades of grass, and *The Wilds of 5 Lely Court,* an urban scene where grass grows up through a crack in the pavement. "It was about the contrasting idea of this sublime view of nature and how we actually experience nature in our everyday life," she says.

> IT WAS ABOUT THE CONTRASTING IDEA OF THIS SUBLIME VIEW OF NATURE AND HOW WE ACTUALLY EXPERIENCE NATURE IN LIFE

Katie's plant work has evolved around her interest in weeds. Moving away from the what she feels was quite a privileged experience of nature, she is now looking at those plants that most commonly inhabit human spaces and coexist with us. "I didn't want my work to be just about taking a grand trip to see amazing landscapes, but about appreciating that a little turf of dandelions growing out of a bridge in London can be equally as beautiful and precious." ❑

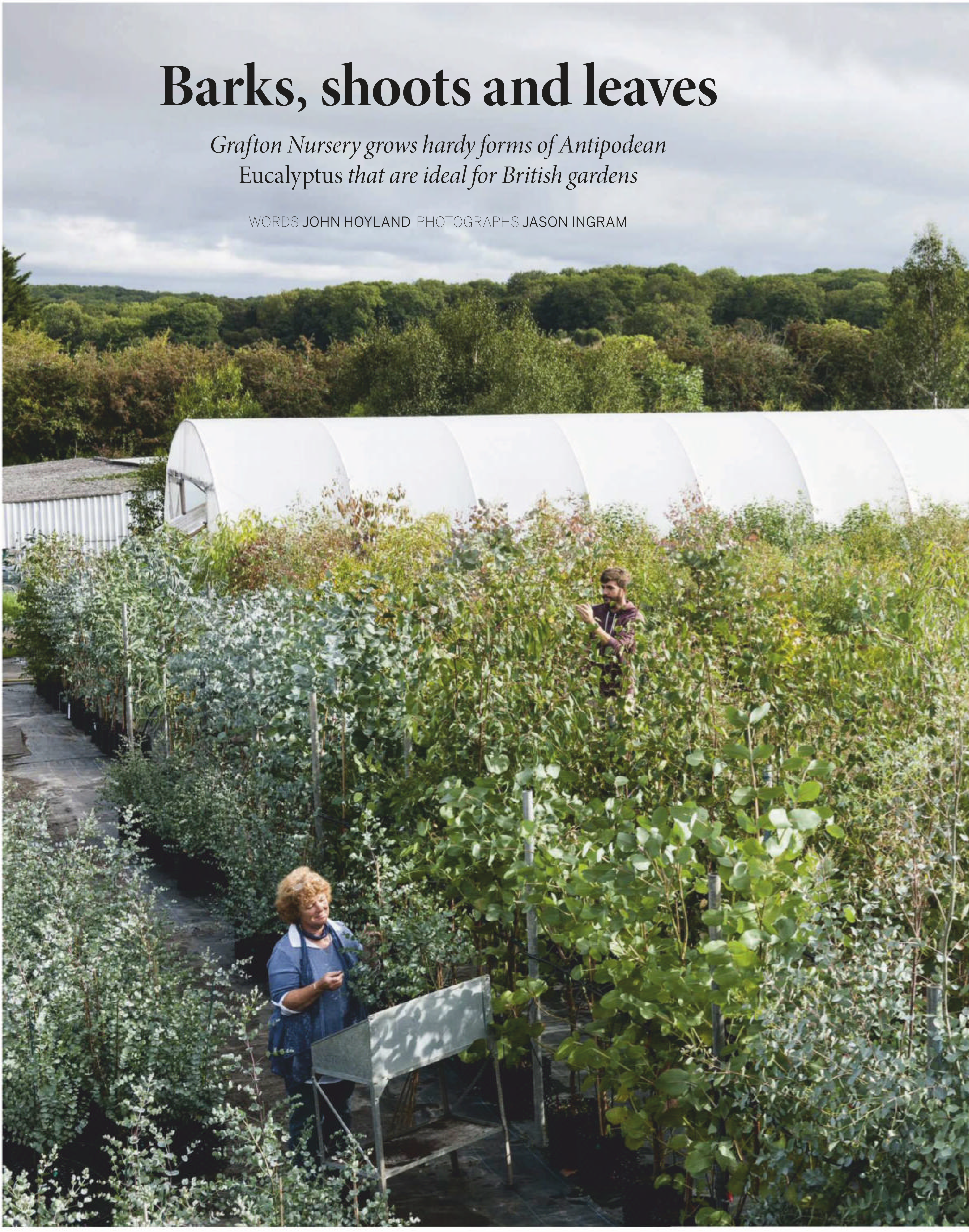
USEFUL INFORMATION

Katie is showing with Joanna Bird Gallery at Collect 2019 the Crafts Council fair, 28 February – 3 March 2019 at the Saatchi Gallery, London SW3 4RY. Katie also runs her own ceramic workshops; visit her website **katiespragg.com** for upcoming courses and further details on how to buy her work.

Barks, shoots and leaves

Grafton Nursery grows hardy forms of Antipodean Eucalyptus *that are ideal for British gardens*

WORDS JOHN HOYLAND PHOTOGRAPHS JASON INGRAM



Grower Hilary Collins checks the growth on a selection of the hardy eucalyptus grown at Grafton Nursery. Nearby assistant grower Adam Barnes keeps the more mature trees in check with some careful pruning.

> VERY FEW TREES ARE AS FASCINATING AS EUCALYPTS: THEY ARE HIGHLY EVOLVED AND EXTREMELY VARIED

Gardeners can be blinkered, disregarding a whole genus because of the faults of a few members. *Eucalyptus* has suffered this fate, largely because of the thuggish behaviour of *Eucalyptus gunnii*, the most widely available species, which will grow to huge proportions in a very short time. “There are far better species,” says grower Hilary Collins. “Beautiful eucalypts for small terraces or large pots, those for use as hedging or as foliage for cut flowers, and those for gardeners who want large trees. Even *gunnii* is gorgeous if it is grown well.”

Hilary’s enthusiasm for the genus is boundless. “Very few trees are as fascinating as these: they are highly evolved and extremely varied. The young leaves are often very different from the mature ones. They are beautiful as well as useful,” she says. And they needn’t get out of hand: most *Eucalyptus* can be coppiced (cut back close to the base) to encourage new growth with juvenile foliage and to keep the tree compact.

Hilary set up Grafton Nursery ten years ago in a corner of a derelict seven-acre nursery. “We are in year ten of what was intended to be a five-year project to get the nursery up to scratch,” says Hilary. “I have read whatever I can get my hands on and done a massive amount of research about eucalypts.” This research has included hands-on projects in the nursery to see how plants respond to different sowing, growing and pruning regimes.

The plants are grown in peat-free compost in Air-Pots, a system originally developed in Australia specifically for *Eucalyptus* after it was discovered that traditional pot-grown trees had poor root systems and would often fall over when mature. The Air-Pots system prevents roots from spiralling around their container and is now used throughout the tree production industry. Hilary recommends that *Eucalyptus* destined for pots be grown in an Air-Pot that is placed inside another container of choice.

Like most growers, Hilary’s favourite plant changes. She currently favours *Eucalyptus gunnii* Azura (= ‘Cagire’), a new dwarf hybrid, compact and hardy with bright silvery-blue foliage. Among the many tempting forms on show, I spotted a multi-stemmed *Eucalyptus pauciflora* subsp. *debeuzevillei*, which has marbled grey-and-white bark and large, leathery, grey-green leaves.

Many eucalypts look exotic, other-worldly even, but wandering round the nursery I was struck by how many would sit comfortably in the British landscape. A screen of *E. kybeanensis* could be mistaken for an attractive willow, with reddish leaf stems and tight clusters of feathery, white flowers. It is hardy to -16°C and will grow almost anywhere, even on poor, stony soil.

If you’re new to *Eucalyptus*, help is at hand: the nursery produces a chart detailing plant characteristics and growing conditions to help gardeners make the right choice for their garden. As Hilary confidently declares: “Whatever your requirement, there is a *Eucalyptus* for you.” ❑

USEFUL INFORMATION

Address Grafton Nursery, Grafton Flyford, Worcestershire WR7 4PW.

Tel 01905 888098 (answerphone)/07515 261511.

Website hardy-eucalyptus.com

Open By appointment only. Please telephone to arrange.

FOR CUTTING

1 *Eucalyptus* ‘Shannon Blue’
A hybrid bred for the floristry trade, this vigorous plant has stems of rounded, glaucous, silver leaves. It can be grown as a hedge and retains its colour through the winter. Unpruned height 10m. RHS H5[†].

2 *Eucalyptus nicholii*
An airy tree with narrow, almost feathery, sage-green leaves. Its common name – narrow-leaved black peppermint – references its strongly aromatic foliage. Unpruned height 12m. RHS H5.

3 *Eucalyptus pulverulenta* ‘Baby Blue’
A compact, bushy cultivar that can be grown in a pot. The silvery-grey stems are long-lasting when cut for flower arrangements. Unpruned height 5m. RHS H5.

4 *Eucalyptus gunnii*
The most widely grown species in the UK. It has peeling cream and brown bark, rounded, glaucous-blue juvenile leaves and elliptic or sickle-shaped, grey-green adult leaves. Several compact cultivars have been introduced. It grows rapidly and left unpruned can reach 18m. AGM[*]. RHS H5.

5 *Eucalyptus glaucescens* ‘Tinderry’
A vigorous, bushy form with sparkling silvery leaves and white stems. The new growth is tinged with pink. At its best when coppiced. Unpruned height 12m. RHS H5.

6 *Eucalyptus rubida*
The young shoots have a coppery sheen over the silvery-blue, rounded leaves. The adult leaves are glaucous and elongated. Old bark flakes away to reveal a shiny white trunk. Unpruned height 15m. RHS H5.

7 *Eucalyptus perriniana*
A moderately dense small tree with off-white, grey or green bark. Aromatic, elongated, bluish-green young shoots produce distinctive perfoliate, juvenile leaves that eventually detach and spin on dried out stems. Adult foliage is glaucous and lance-shaped. Umbels of three white or cream flowers in summer. Unpruned height 10m. RHS H6.

8 *Eucalyptus coccifera*
Lanceolate, peppermint-scented juvenile foliage on maroon shoots, with blue-green elongated adult foliage and mottled white and grey bark. Lots of small white flowers in the summer. Unpruned height 15m. RHS H5.

9 *Eucalyptus archeri*
Smooth grey and white bark with occasional patches of pink. Juvenile foliage is grey-green on purple-flushed stems. Adult foliage is darker. Unpruned height 12m. RHS H5.

ADVICE FOR GROWING FOR FOLIAGE

Choose the right species. Mulch, feed and water from April until September. Leave to grow for two season or until the trunk is over 5cm in diameter at a height of 1m from the ground. Pollard by cutting trunk to around 1m in mid March and any remaining branchlets to 2.5cm. Harvest the resulting regrowth October to March. Repeat annually.

Turn the page for more *Eucalyptus* suggestions

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[*] Holds an Award of Garden Merit from the Royal Horticultural Society. [†] Hardiness ratings given where available.

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FOR SCREENING

1 ***Eucalyptus parvula***
Reddish stems on rounded juvenile leaves. Mature trees have willow-like foliage and the grey bark peels to reveal a silvery trunk. Unpruned height 10m. AGM. RHS H5.

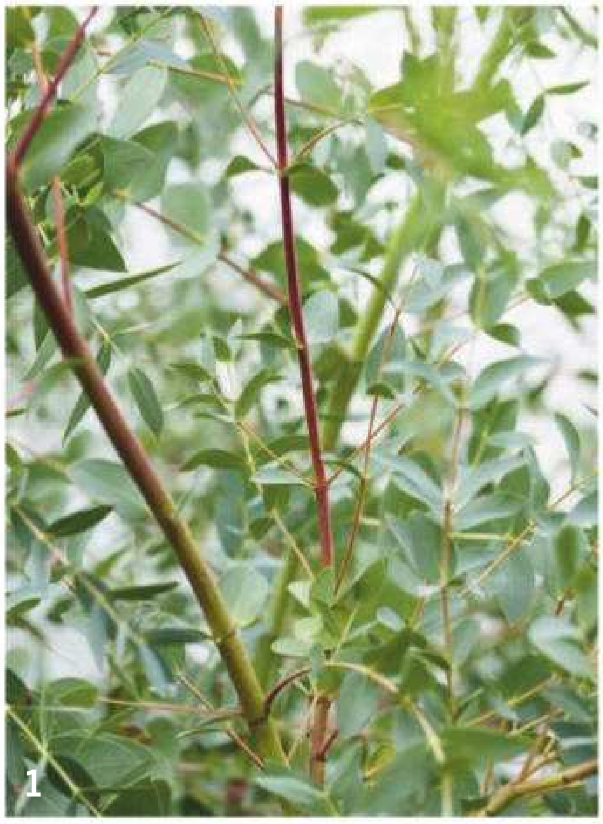
2 ***Eucalyptus pauciflora*** **subsp.** ***debeuzevillei***
Prized for its marbled white and pale-grey bark and its spreading habit. The leaves are larger than in most species, with a leathery texture. Unpruned height 10m. AGM. RHS H6.

3 ***Eucalyptus kitsoniana***
Willow-like leaves and masses of small flowers. Performs particularly well as a screen or hedge. Will grow in wet soils and tolerates salt-laden winds. Unpruned height 5-10m. RHS H5.

4 ***Eucalyptus urnigera***
A fast-growing tree with peeling bark that is silvery white when young, maturing to a tapestry of grey, olive and gold. The young leaves and stems are silvery-grey, maturing to blue-grey. Unpruned height 15m. RHS H5.

5 ***Eucalyptus subcrenulata***
Smooth, grey bark with olive-green patches. When coppiced it makes a dense hedge of small, rounded leaves that are a glossy green, occasionally with a red edge. Unpruned height 15m. RHS H4.

6 ***Eucalyptus pauciflora*** **subsp.** ***niphophila***
Cream, green and grey patches of bark flake away to reveal a chalky white trunk. Usually grown as a multi-stemmed tree, it has elliptical grey-green leaves. Unpruned height 7m. AGM. RHS H6.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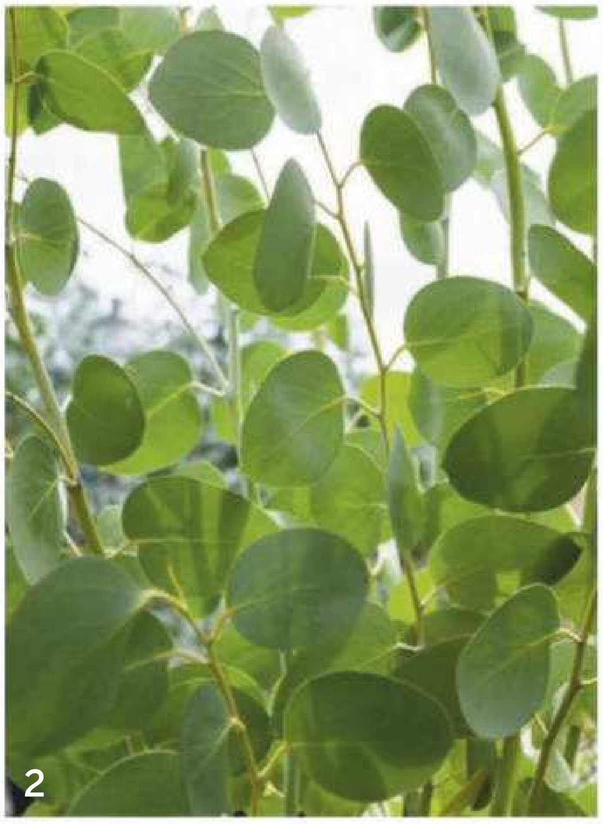
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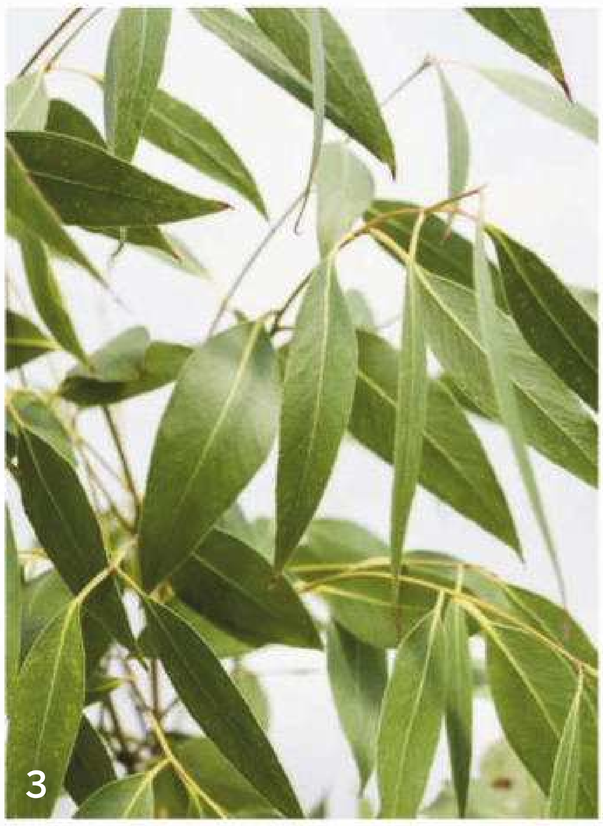
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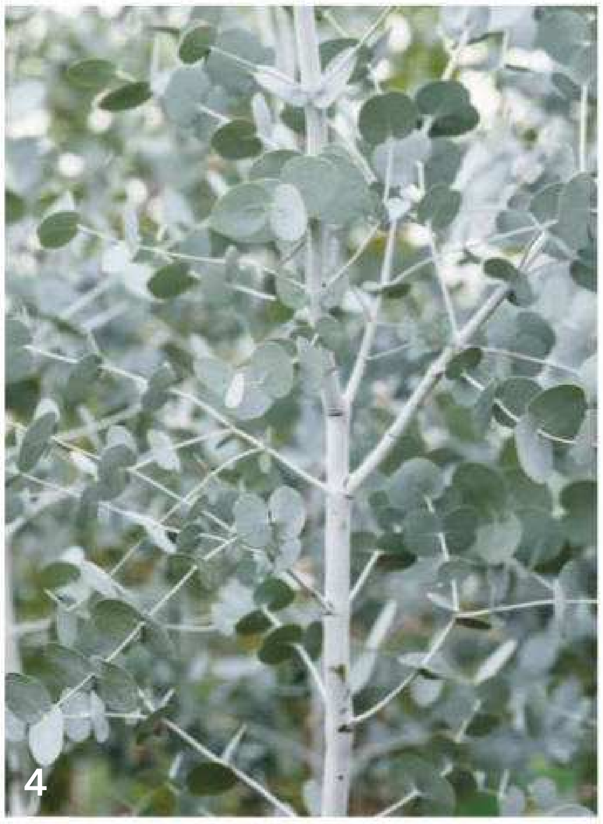
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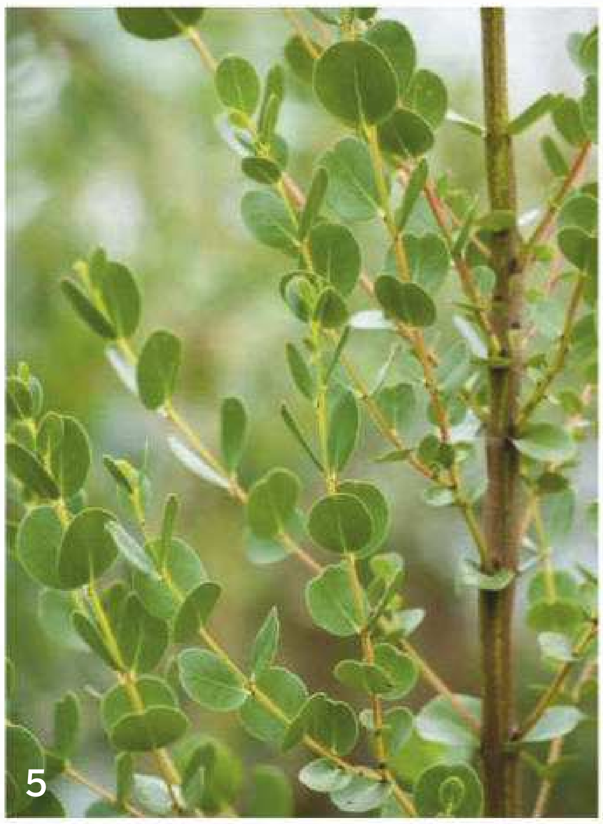
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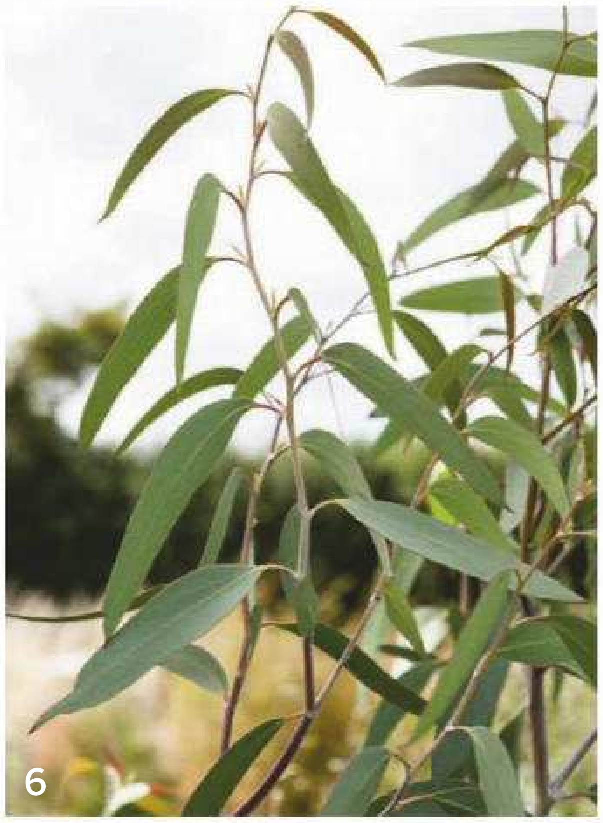
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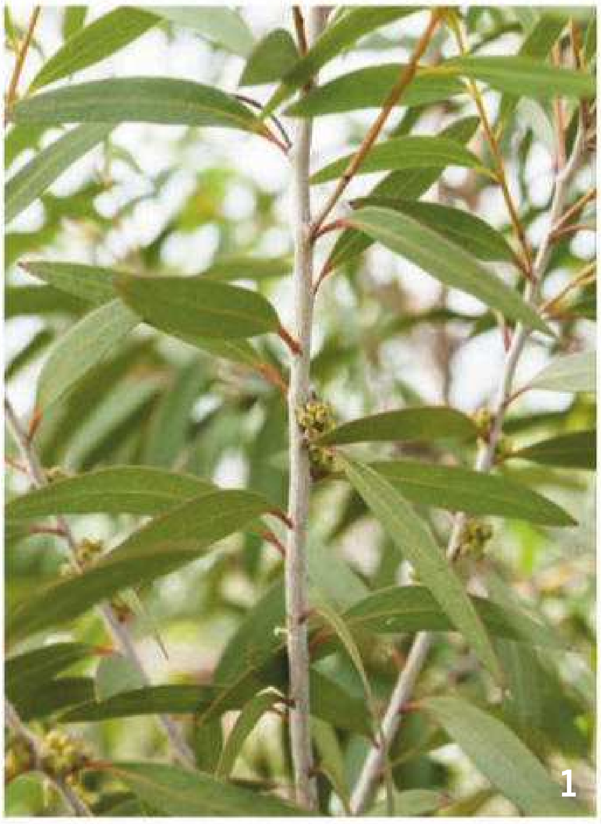
ADVICE FOR GROWING FOR SCREENING

Select the right species for your site, soil type and purpose. Multi-stemmed eucalyptus make good screening trees up to 10m. Keep young trees free of grass and weeds for 1m diameter around the base and water with ten to 15 litres of water twice a week for the tree's first summer. Feed with a general purpose fertiliser (Grafton uses Vitax Q4), sulphur chips and iron.

To keep at around 6-7m, prune from an early age (from two years old) to encourage bushiness. Keep the top of the canopy narrower than the base to ensure good light levels reach all parts of the tree. Prune in mid March and give a light trim in June if required. Never prune in winter.

Trees that are 10-15m will need a tree surgeon to reduce the crown every few years.



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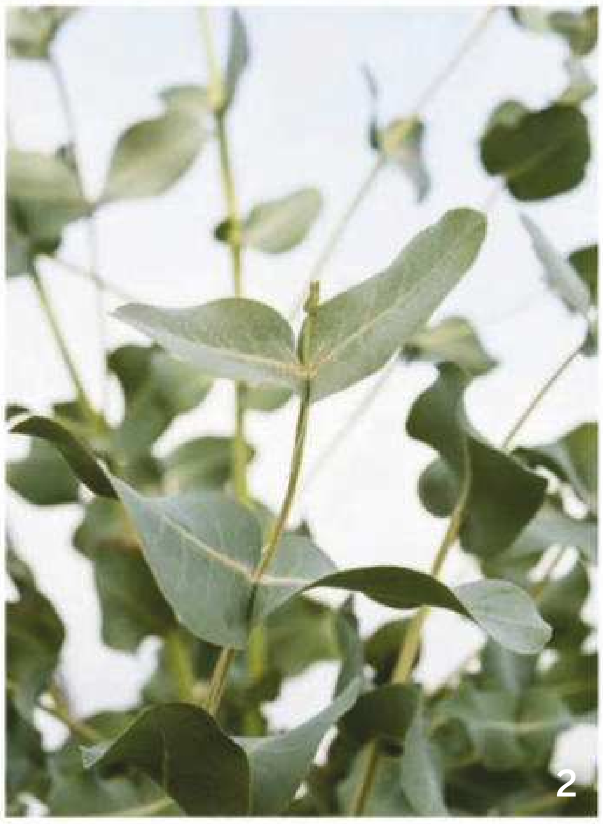

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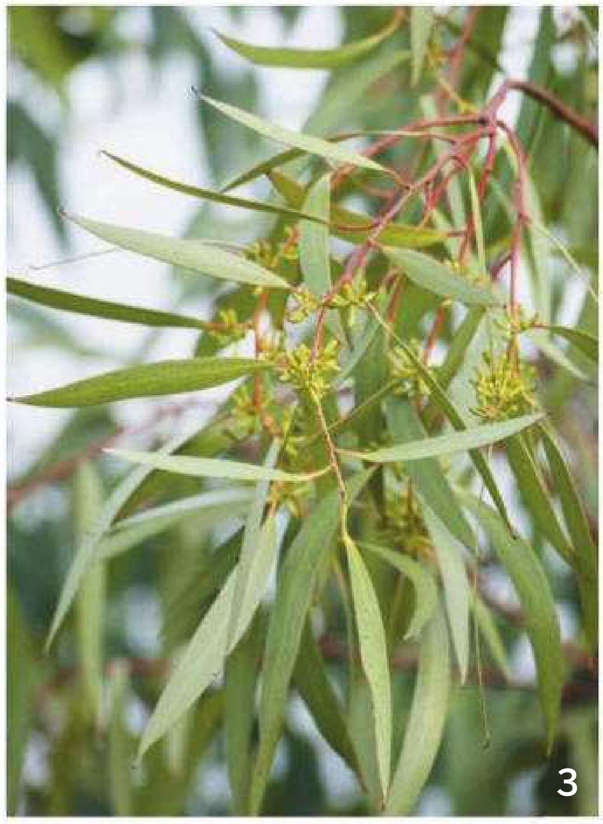

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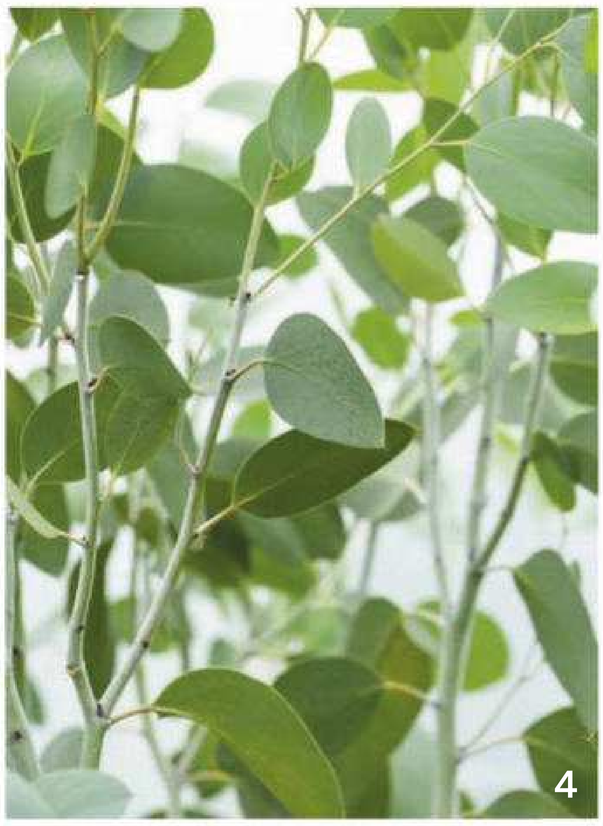

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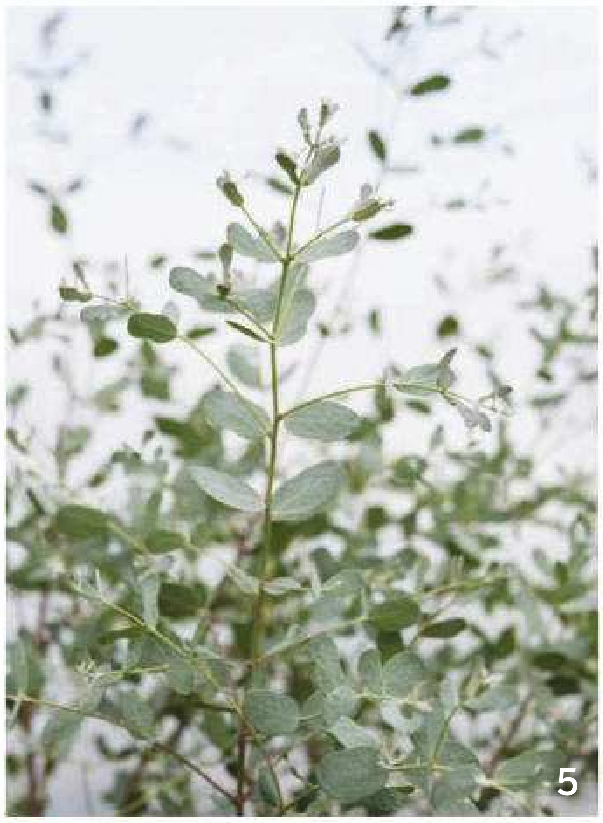

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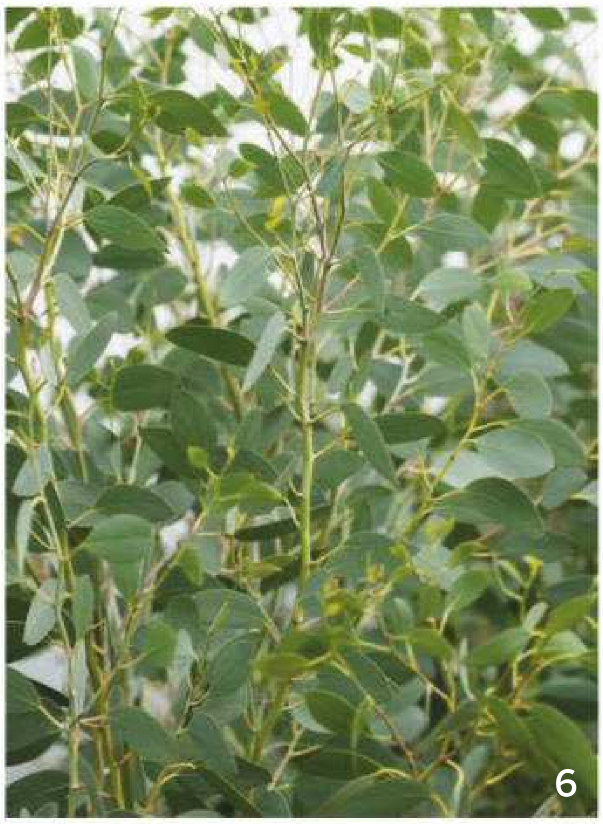

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FOR SMALLL TREES AND POTS

1 *Eucalyptus kybeanensis*
A good choice for a specimen tree in a smaller garden, grown either as a standard or as a multi-stem. The foliage is reminiscent of that of an olive tree. Best grown in the ground. Unpruned height 4m. RHS H5.

2 *Eucalyptus neglecta*
Enormous, rounded juvenile leaves, that mature to glossy, bay-like leaves. Happy in any soil including sandy and also waterlogged clays. Fast growing. Grow in border or a large pot. Unpruned height 6m. RHS H6.

3 *Eucalyptus gregsoniana*
Much shorter than most *Eucalyptus*, with a smooth, silvery and cream bark. The new stems are a coppery red and the leaves elongated. Best grown in the ground for stability or in a heavy pot. Unpruned height 5m. RHS H5.

4 *Eucalyptus pauciflora* subsp. *pauciflora*
This selection from Mount Buffalo, Australia has oval-shaped, blue-green leaves on coral stems. Needs annual pruning to create density if it is grown as a hedge. Tolerates salt winds. Grow in pot or border. Unpruned height 6m. RHS H6.

5 *Eucalyptus gunnii* 'France Bleu'
A recently introduced cultivar with bright silvery-blue foliage. It forms a multi-stemmed shrub and needs regular pruning to keep its compact, rounded shape. Grow in a pot or border. Unpruned height 3-5m. RHS H5.

6 *Eucalyptus pauciflora* subsp. *niphophila* 'Mount Bogong'
A small tree with an open habit, which looks good grown as a multi-stemmed specimen in a pot. The bark is smooth with a silver and olive colouring. Grow in a pot or border. Unpruned height 5m. RHS H6.

ADVICE FOR GROWING IN POTS

Choose a species or cultivar that lends itself to pot cultivation, such as a dwarf species or multi-stemmed specimen. Grafton grows its trees in Air-Pot containers and recommends keeping your tree in this container system for life to ensure roots remain active and healthy. Stand Air-Pots inside weighty ornamental containers and position on a flagstone to prevent rooting into the ground beneath. Pot on into next Air-Pot (four times the volume) when existing pot becomes full of roots; usually every couple of years. Mulch with bark or gravel. Prevent roots from freezing in winter.

The best watering is achieved using a drip irrigation system, but if this isn't possible hand-water daily with enough water to run out of the bottom of the pot from April to October. Keep just moist through winter. If eucalyptus dry out, they quickly go brown and crispy. Prune in mid March (National Eucalyptus Day is 18 March) and again the first week in June – never in winter. Feed from April to September with a high potash fertiliser, sulphur chips and iron.

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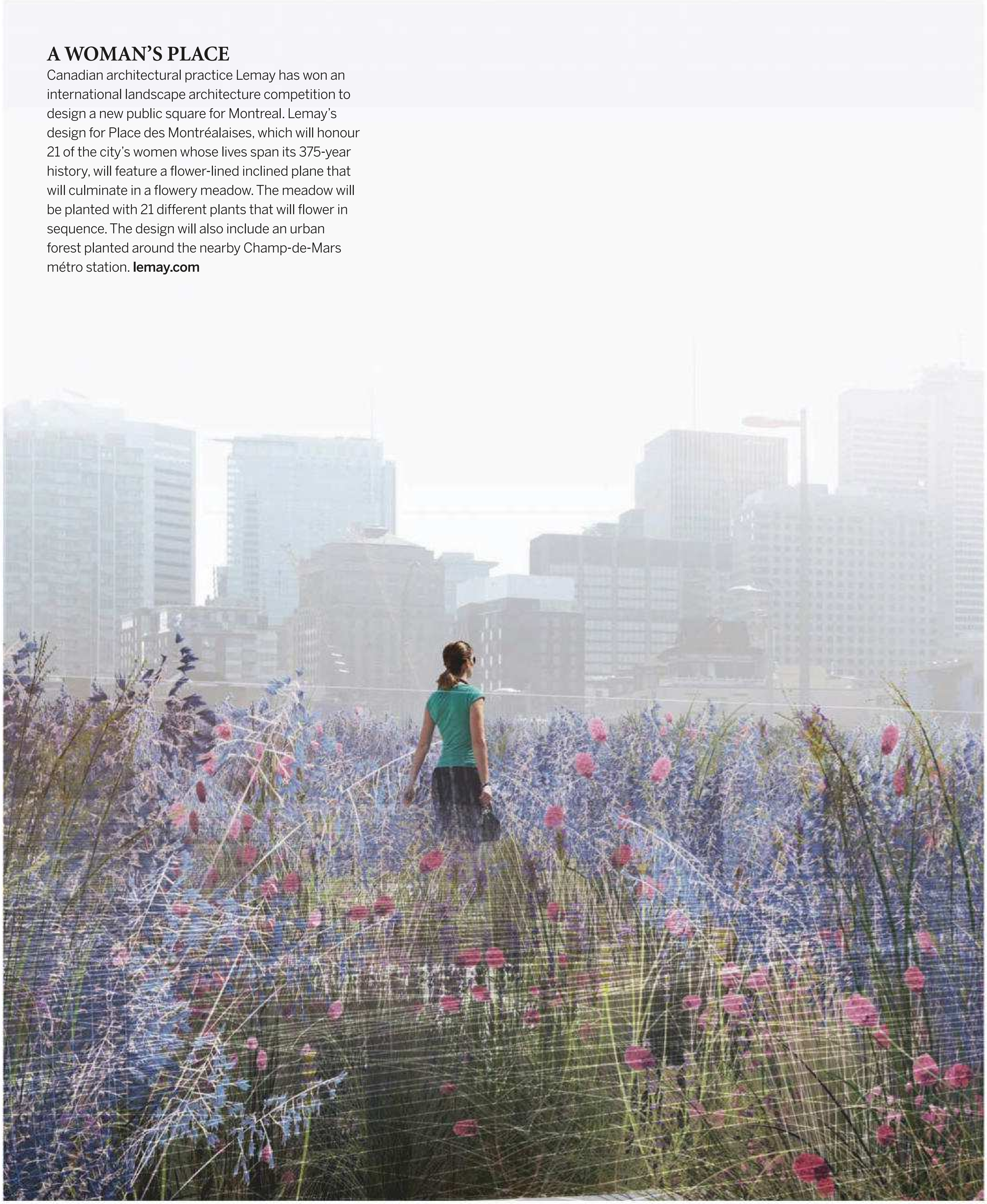
A WOMAN'S PLACE

Canadian architectural practice Lemay has won an international landscape architecture competition to design a new public square for Montreal. Lemay's design for Place des Montréalaises, which will honour 21 of the city's women whose lives span its 375-year history, will feature a flower-lined inclined plane that will culminate in a flowery meadow. The meadow will be planted with 21 different plants that will flower in sequence. The design will also include an urban forest planted around the nearby Champ-de-Mars métro station. **lemay.com**



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Garden of Medicinal Plants – Chelsea Physic Garden Photo: R Alexander

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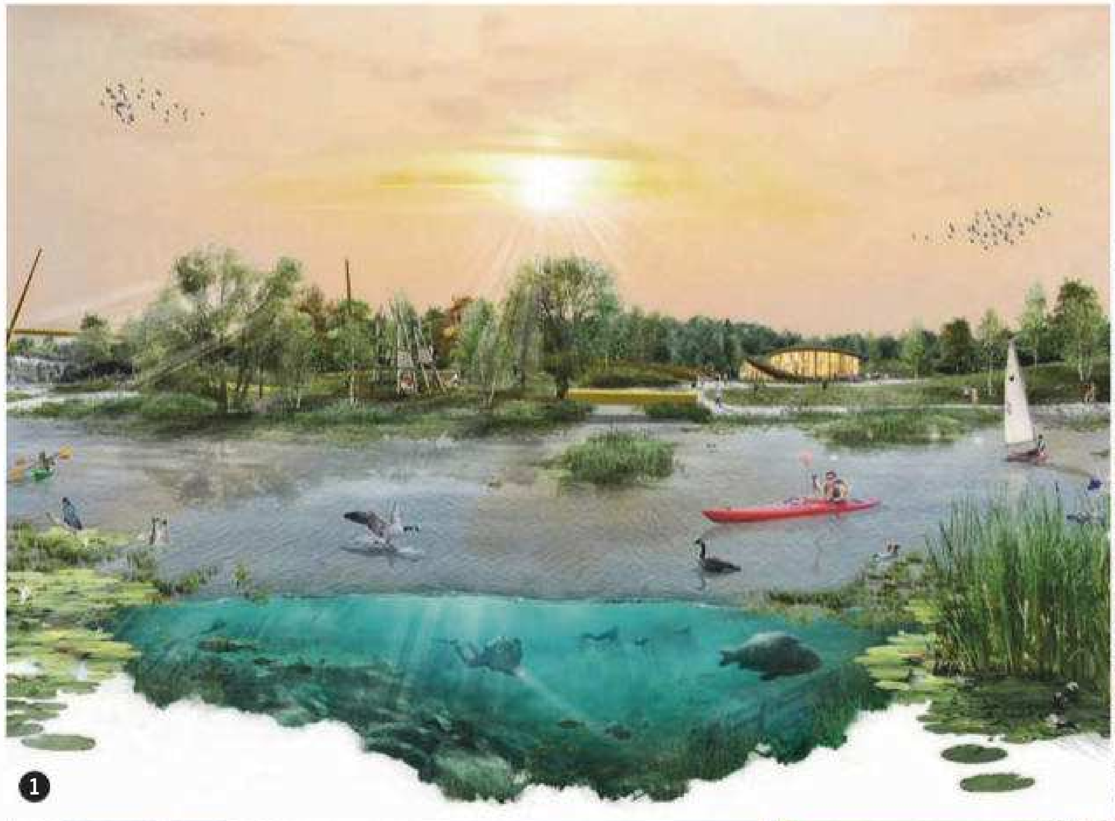
NEWS

COMPILED BY ANNIE GATTI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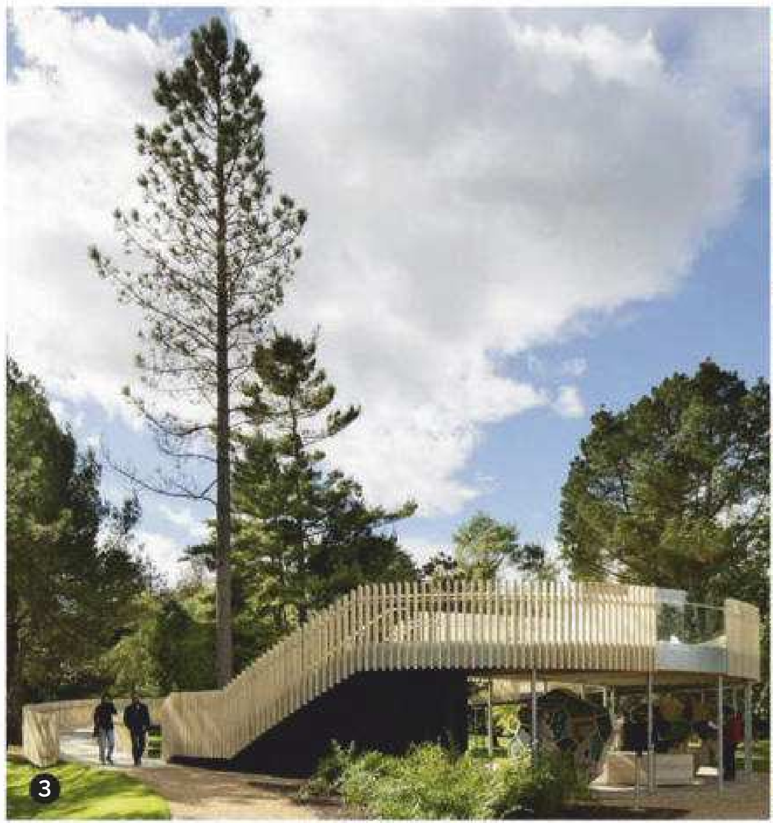
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① GARDEN CITY

A team led by Bradley Murphy Design has won a landscape design competition for the new garden city at Ebbsfleet in Kent. The competition, launched by the Ebbsfleet Development Corporation and NHS England, asked for a design that would encourage physical activity in residents and offer them uninterrupted access to nature through a network of green spaces. The winning design provides activity hubs that connect people to places and each other, a network of pedestrian and cycle routes leading to green spaces, areas that will be attractive to wildlife, and areas for growing food. **bradleymurphydesign.co.uk**

② WINTER GARDEN

Three galvanised steel sculptures by David Watkinson form focal points in the new winter garden at RHS Garden Hyde Hall in Essex. The sculptures, which depict a leaf in varying stages of decay, sit among newly completed winter plantings that include coppiced willow, pruned to create sculptural forms, and a trial of nearly 50 cultivars of *Cornus*, along with other plants offering berries, interesting stem and bark colours and textures, or winter silhouettes. Designed by Hyde Hall's garden team led by Andrew Hellman, the garden is based around a central path that winds through the borders. **rhs.org.uk/gardens/hyde-hall**

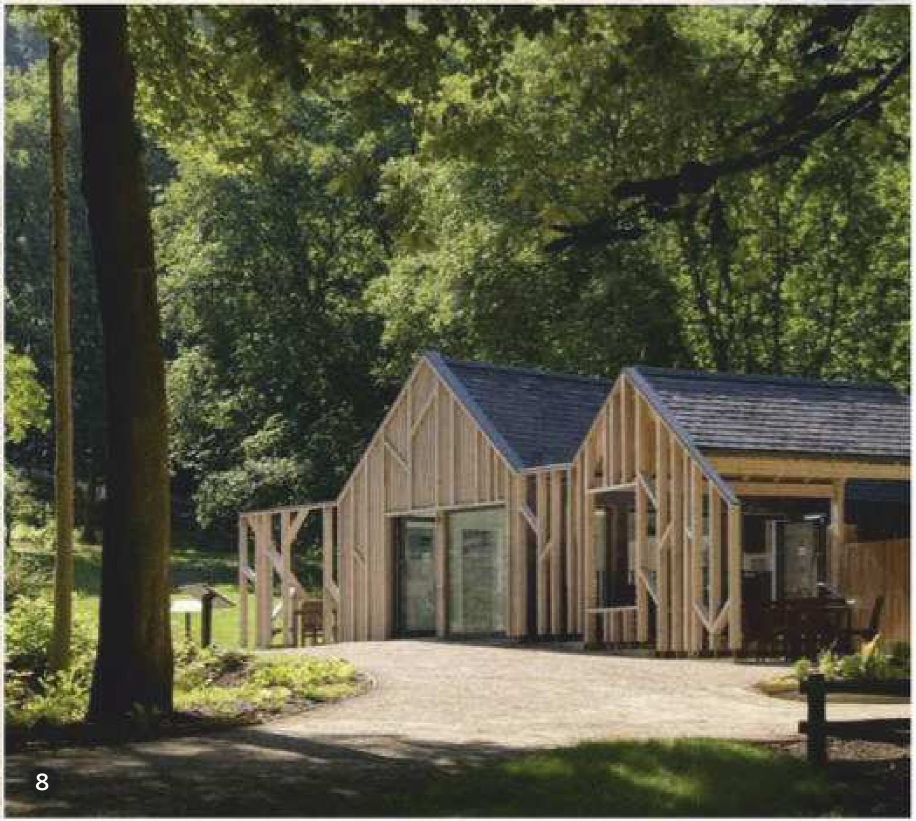
③ RISING PATH

An elevated timber path that provides views over the historic Systematic Beds at Cambridge University Botanic Garden has opened to the public. Designed by Chadwick Dryer Clarke Studio the Rising Path is made from accoya wood, supported by galvanised steel columns and has been configured to weave between the trees in the pinetum. The 96m-long path ends in a three-metre high viewing platform where visitors will be able to look out over the Systematic Beds. Below this, at ground level, visitors will be able to find information on traditional and modern ways of categorising plants. **botanic.cam.ac.uk**

④ AGATE HOUSE

Garden designer Mark Lane has designed a sensory garden for Agate House in Berkshire. Run by the charity Leonard Cheshire, Agate House provides support and nursing care for physically disabled adults, and the new garden is designed to provide a gardening space for residents, staff and visitors. Winding pathways, wide enough for two wheelchairs to pass, are edged with raised beds at various heights for wheelchair users, and the garden also features a summerhouse, water feature, multi-stem trees and wooden archways to add height. The garden is a beneficiary of funds raised by the National Gardens Scheme. **marklanedesigns.com**

© BRADLEY MURPHY DESIGN. RHS AND MARK WINWOOD. RICHARD CHIVERS



⑤ HECKFIELD PLACE

Heckfield Place, a Georgian house in Hampshire, has become the UK's latest country house hotel with gardens to match its stunning new interior. Originally created in the 19th century by the talented head gardener William Wildsmith, the gardens and 400-acre estate have been restored and restructured over a period of five years by a team of 24 gardeners and aborists. The team has painstakingly restored much of Wildsmith's original layout including two walled gardens, a formal Italian terrace that has been replanted by the Rich brothers, lakes,pleasure grounds and woodland walks. **heckfieldplace.com**

⑥ WESTFERRY

LDA Design has submitted designs for a new waterfront development in London for planning consent. The plan for the site of the old Westferry Printworks on the Isle of Dogs includes two new parks, waterside and woodland walks, play areas and space for growing food. Although the site will include more than 700 residential properties, more than half of the 15 acres will be open space, including a fountain plaza that it's hoped will become social and cultural space, and a south-facing promenade that will offer views to the River Thames.

To the north of this a series of rain gardens will harness surface water. **lda-design.co.uk**

⑦ AWARD

A new development by Make Architects has won Best New Build in the City of London in the Worshipful Company of Chartered Architects Awards 2018. The design for London Wall Place celebrates the original Roman wall and Saxon remains and provides an acre of public gardens. Both the wall and the previously hidden tower of the medieval church of St Alphage have been restored and made a central part of the public space. Corten steel walkways link a series of landscaped pocket gardens, and there are large expanses of green walls across multiple terraced levels of the two new office buildings. **makearchitects.com**

⑧ TIMBER CAFÉ

Newcastle-based design studio MawsonKerr has combined old and new in its design for a visitor café at Mount Grace Priory in North Yorkshire. Two double-pitched timber frames form the façade of the building, with one frame left open to provide cover for an outdoor terrace. The pitched roofs are based on those of the sleeping quarters of the monks who once lived at the priory, the most complete surviving Carthusian monastery in Britain. The roof and cladding are made of reclaimed local slate and the timber is 30-year-old oak boards. The café forms part of Chris Beardshaw's masterplan for the grounds. **mawsonkerr.co.uk**

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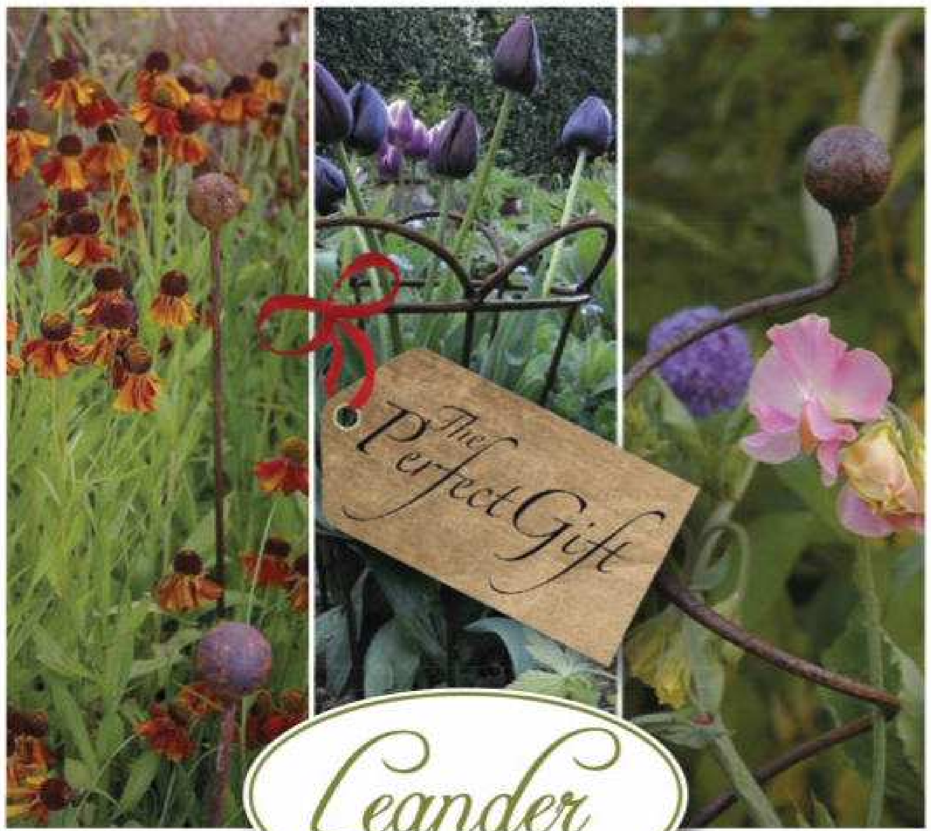

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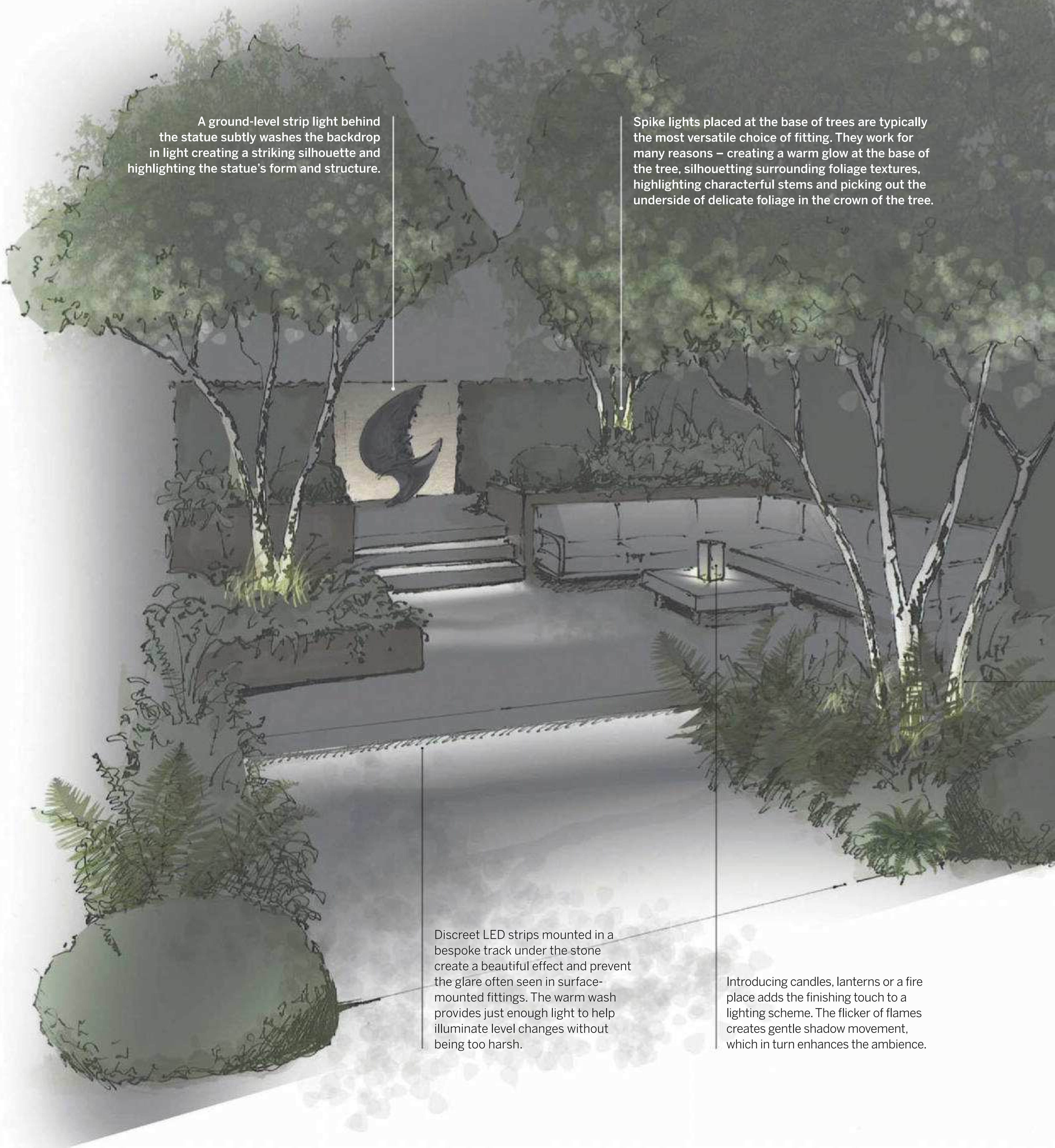
IN THE NIGHT GARDEN

In the first of a new series, designer Matt Keightley looks at how a considered lighting scheme can bring your garden to life after dark

WORDS AND ILLUSTRATION **MATT KEIGHTLEY**



A ground-level strip light behind the statue subtly washes the backdrop in light creating a striking silhouette and highlighting the statue's form and structure.

Spike lights placed at the base of trees are typically the most versatile choice of fitting. They work for many reasons – creating a warm glow at the base of the tree, silhouetting surrounding foliage textures, highlighting characterful stems and picking out the underside of delicate foliage in the crown of the tree.

Discreet LED strips mounted in a bespoke track under the stone create a beautiful effect and prevent the glare often seen in surface-mounted fittings. The warm wash provides just enough light to help illuminate level changes without being too harsh.

Introducing candles, lanterns or a fire place adds the finishing touch to a lighting scheme. The flicker of flames creates gentle shadow movement, which in turn enhances the ambience.

Matt Keightley is an award-winning designer and two-time winner of the People's Choice Award at the RHS Chelsea Flower Show. He is head designer at London-based landscaping firm Rosebank.

One of my favourite times to spend in the garden is the golden hour – that blissfully tranquil, yet fleeting moment when day meets night and the light transforms and enhances every element in the space. That sense of excitement, of watching evolving shadows dance across a path doesn't have to end once the sun has set. You can create the same energy, movement and depth with a lighting scheme, provided you treat it with subtlety.

When I'm planning a garden, I spend hours contemplating its aspect and orientation to establish how the sun tracks around the space, and how this will create light and shadow in the garden throughout the day. Lighting should be given the same consideration. Critical to the balance of any lighting scheme is the interplay between light and shadow and how this affects our perception of a space. Lighting can create depth, manipulate perspective, and enhance texture, colour and structure. What matters is how you chose to do so.

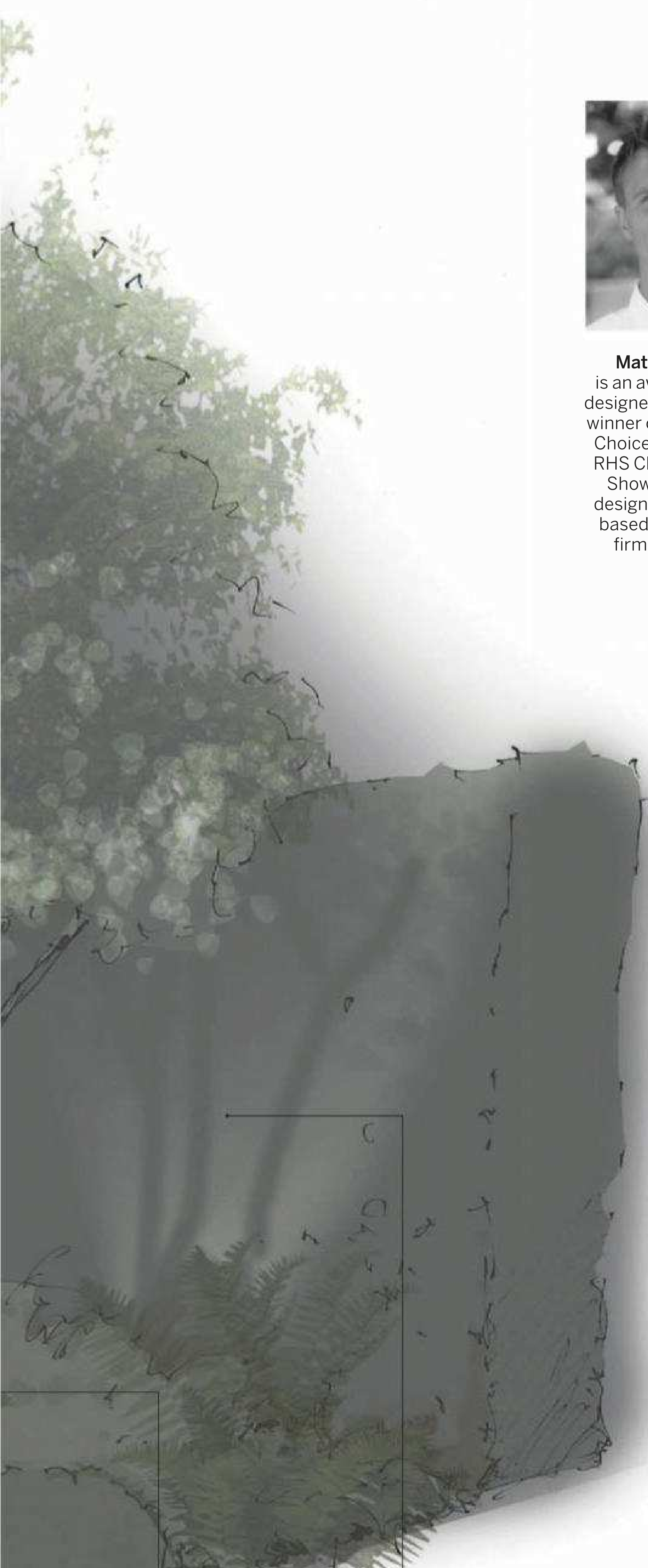
If you look to nature for inspiration you'll notice how the sun's shadows vary depending on how high it is in the sky, whether there is water to reflect its light and illuminate surrounding areas, and the texture of a planting scheme. The same is true of artificial lighting. You'll create a very different effect if you place a light at the foot of a tree than if you position it a metre away. In fact the same light and tree can be combined to conjure up an almost endless array of effects depending on whether you choose to uplight the tree, backlight it or direct the beam towards the crown and each can be varied by changing the angle of the beam or the wattage of the bulb. It's worth experimenting with different effects and trialling different fittings before you finalise your scheme. As with many aspects of garden design, it requires detailed and careful planning to make a lighting scheme seem effortless.

There are two principles that should guide your choices. The first is functionality. After dark you need lights simply to ensure you can move easily and comfortably around your garden, and keep you safe when it comes to navigating steps or even cooking outside. These don't need to be the kind of flashing lights that help you find the nearest fire exit, they can, and should, always be treated with as much subtlety as possible so they effortlessly blend with the wider scheme. Rather than mark a path with lights along its length consider lighting nearby shrubs or trees instead. The deflected light will cast sufficient light for you to see where you're going but in a more attractive way, which brings us to the second principle: ambience. This is created by lighting that has a purely aesthetic purpose. It's the type of lighting that can evoke an emotional response and bring your garden to life. Ambient lights can be used to highlight key features, such as a specimen tree, or draw attention to different areas of the garden inviting people to explore and discover more, or simply provide the light to sit and eat at a table.

ANY LIGHTING SCHEME SHOULD BE LESS ABOUT THE FITTING AND MORE ABOUT THE EFFECT

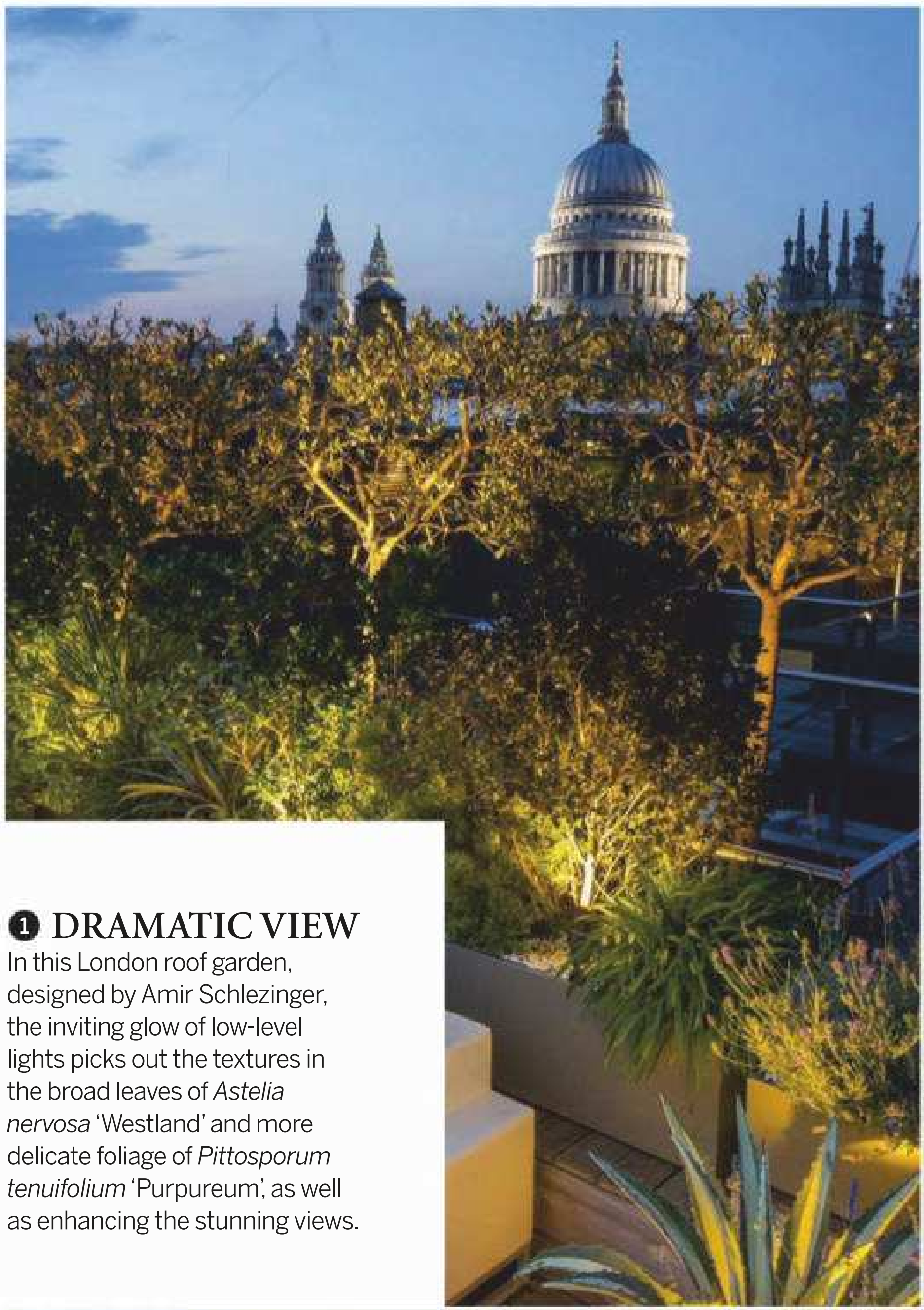
The type of lights you choose will depend on which of these principles is your priority, but the more discreet and subtle your lighting the more atmosphere and drama you will create. What you want to avoid is finding yourself or your guests sitting in the harsh glare of a lamp. Occasionally, you will need to have a light fitting on show, but these should be kept to a minimum; any lighting scheme should be less about the fitting and more about the effect. ❏

Turn the page for more ideas on lighting.



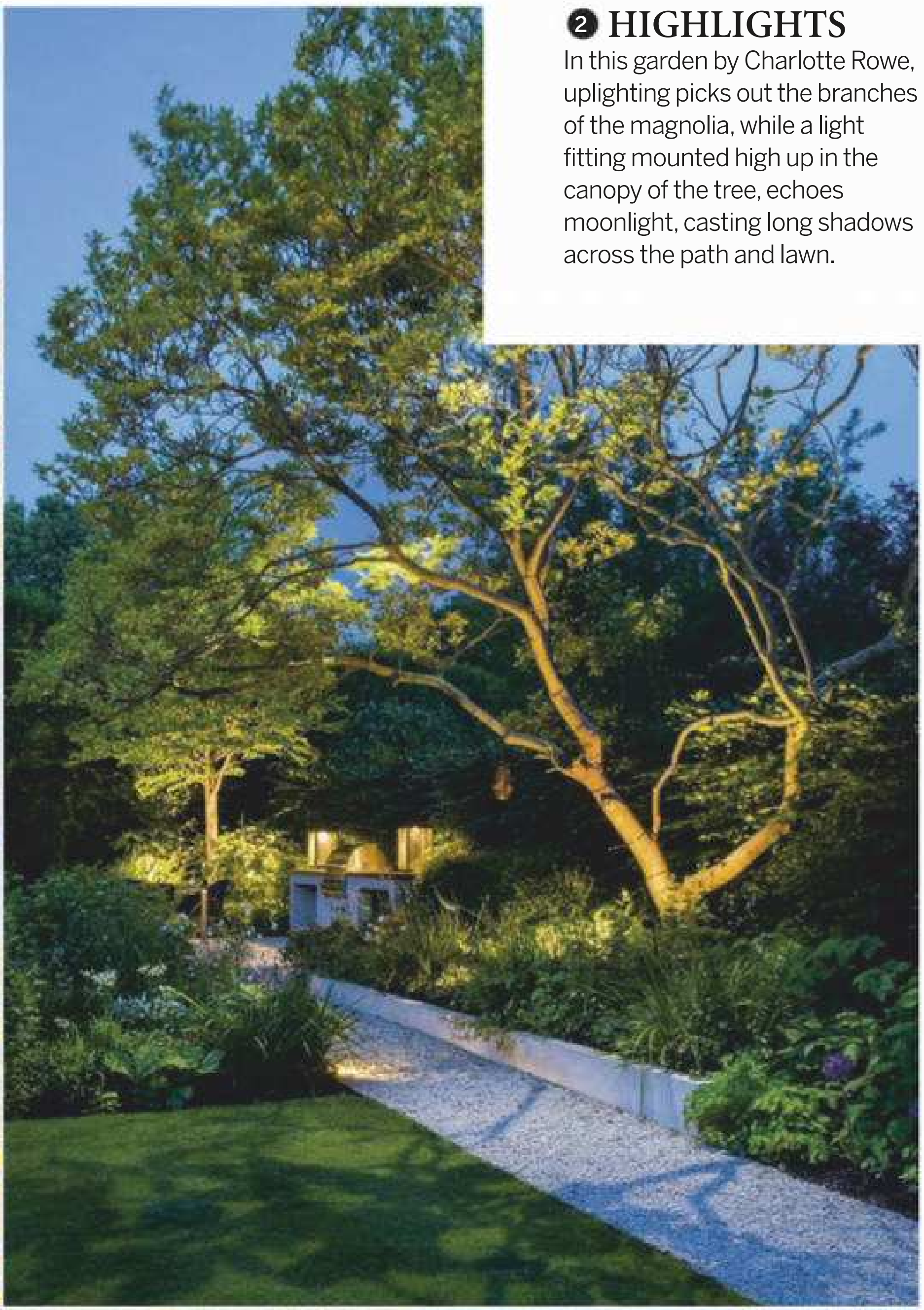
Adjust the angle of the beam under trees, to cast dramatic shadows around the surrounding space and create depth in the garden at night. The movement of leaves in the breeze can be truly mesmerising.

Repeating your lighting technique down the length of the garden (in this case using spike lights to uplight the trees), provides rhythm and direction, systematically drawing attention to the light source and encouraging visitors to travel through the garden.



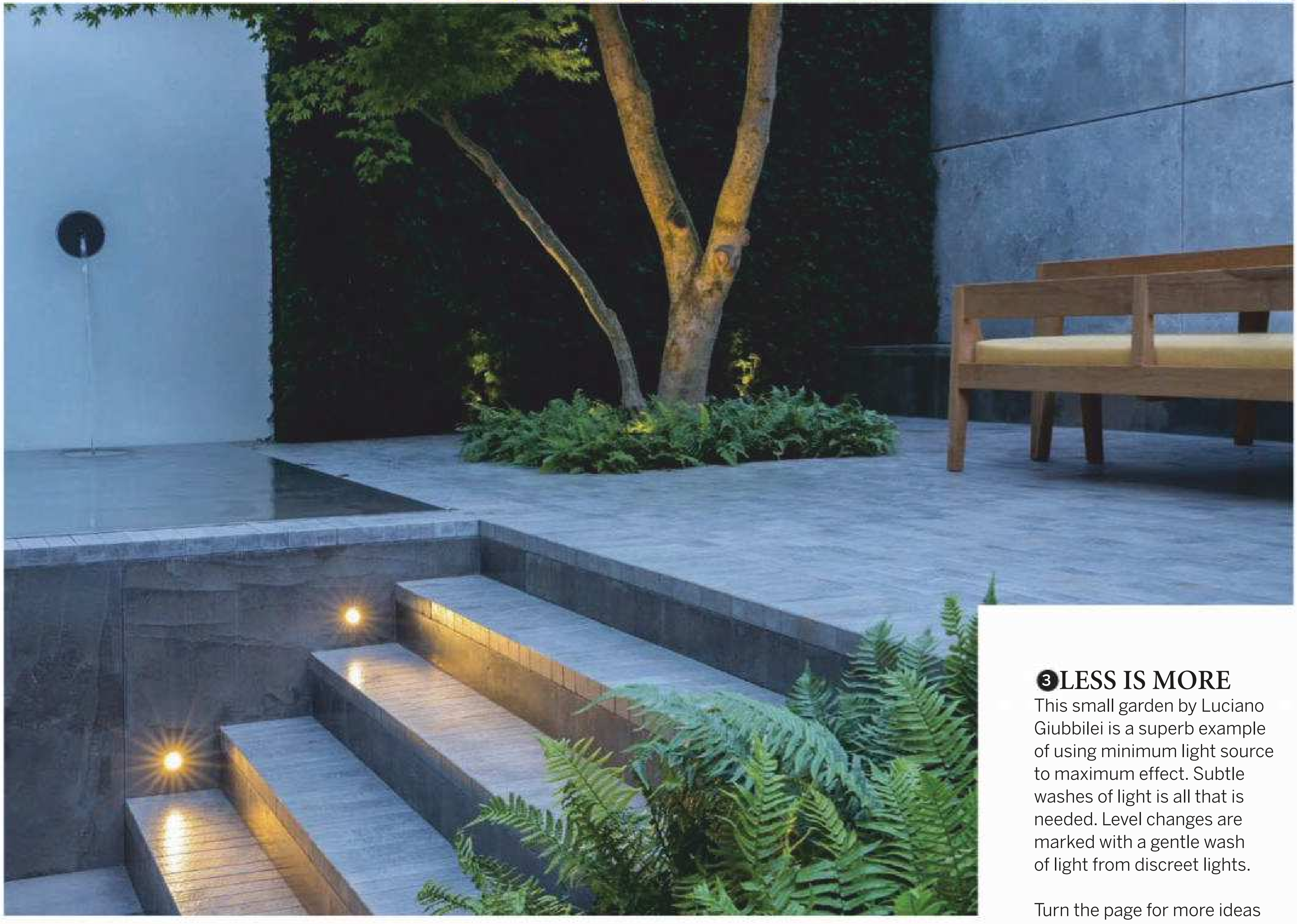
❶ DRAMATIC VIEW

In this London roof garden, designed by Amir Schlezinger, the inviting glow of low-level lights picks out the textures in the broad leaves of *Astelia nervosa* 'Westland' and more delicate foliage of *Pittosporum tenuifolium* 'Purpureum', as well as enhancing the stunning views.



❷ HIGHLIGHTS

In this garden by Charlotte Rowe, uplighting picks out the branches of the magnolia, while a light fitting mounted high up in the canopy of the tree, echoes moonlight, casting long shadows across the path and lawn.



❸LESS IS MORE

This small garden by Luciano Giubbilei is a superb example of using minimum light source to maximum effect. Subtle washes of light is all that is needed. Level changes are marked with a gentle wash of light from discreet lights.

Turn the page for more ideas

1 MARIANNE MAJERUS, DESIGN AMIR SCHLEZINGER, MYLANDSCAPES; 2 MARIANNE MAJERUS, DESIGN CHARLOTTE ROWE; 3 MARIANNE MAJERUS, DESIGN LUCIANO GIUBBILEI.

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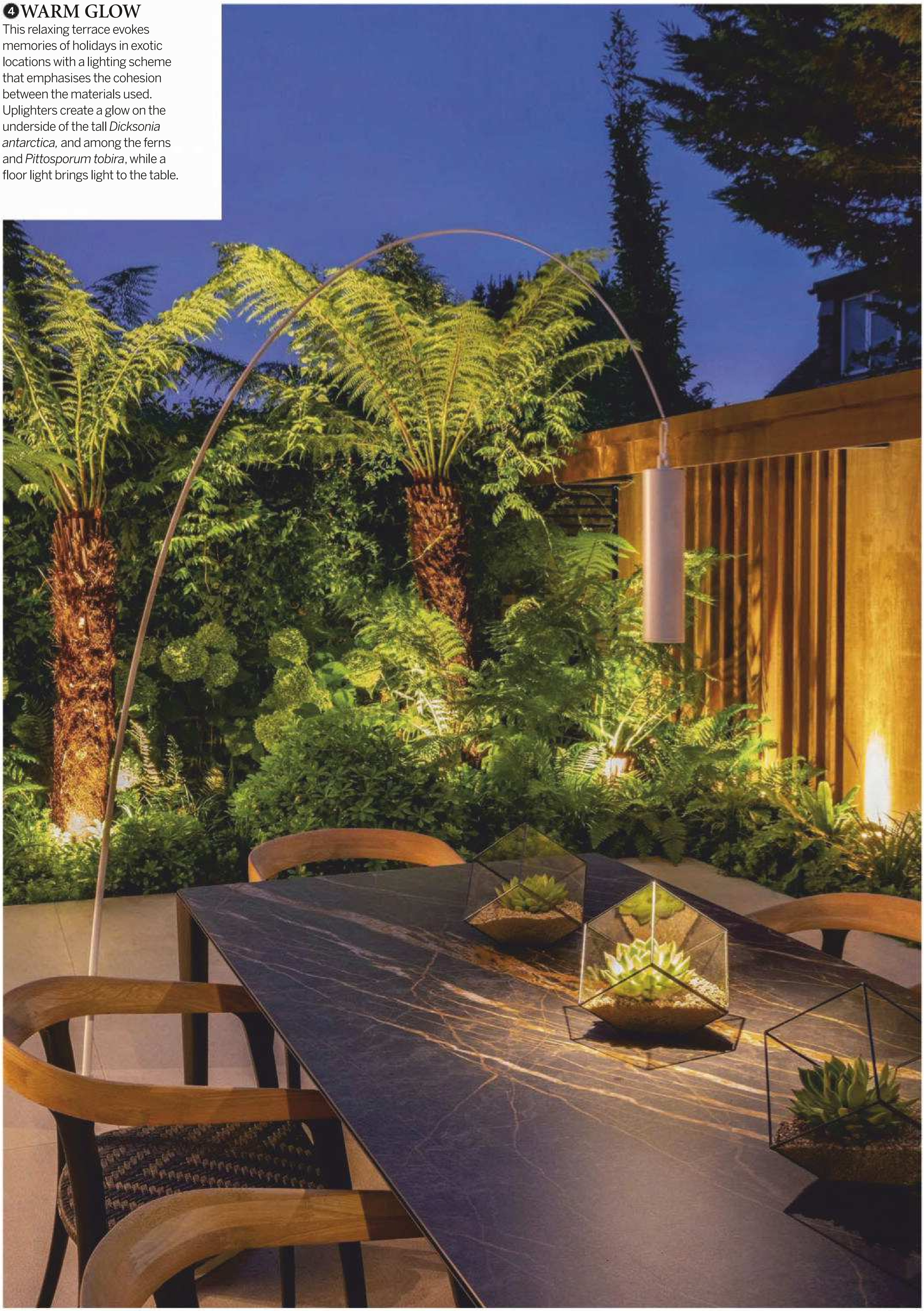
④WARM GLOW

This relaxing terrace evokes memories of holidays in exotic locations with a lighting scheme that emphasises the cohesion between the materials used. Uplighters create a glow on the underside of the tall *Dicksonia antarctica,* and among the ferns and *Pittosporum tobira*, while a floor light brings light to the table.



4 MARIANNE MAJERUS. DESIGN MATT KEIGHTLEY

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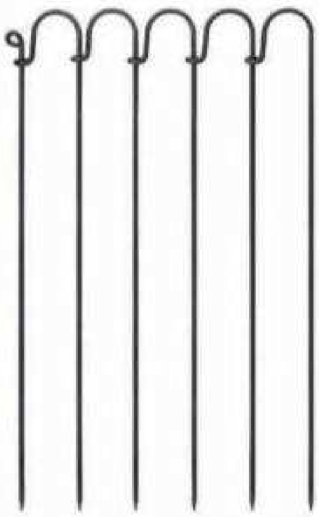

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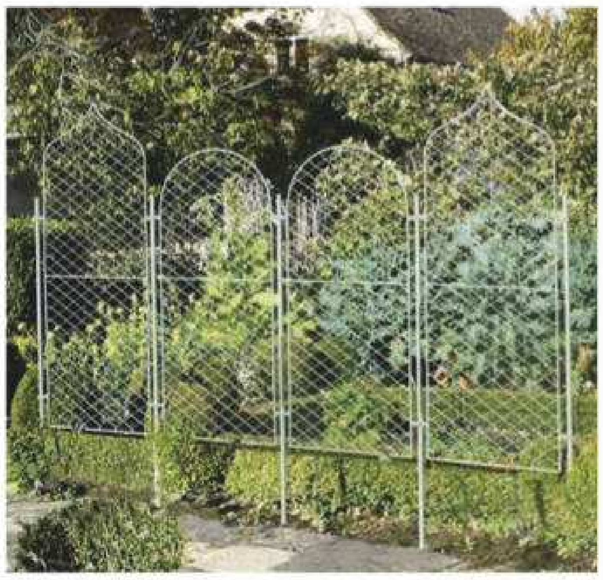
1 Metre Steel Rod Fencing,
£79, H121 x W100cm (8 rods), Manufactum,
0800 096 0938, manufactum.co.uk



PLANT SUPPORT
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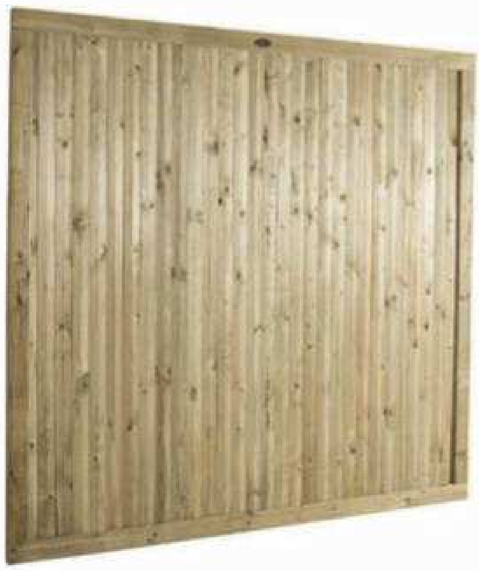
0117 934 1790, agriframes.co.uk



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Decibel Noise Reduction Fence Panels,
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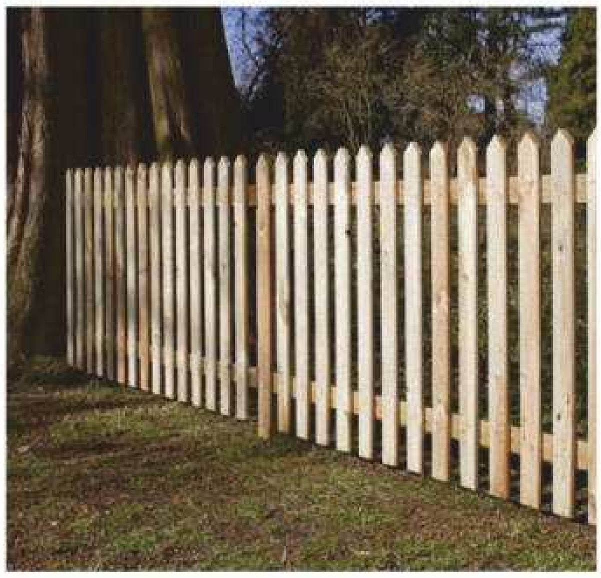
that Turned, 0345 605 2505, worm.co.uk



CLASSIC LOOK
Pointed Top Picket Fencing,
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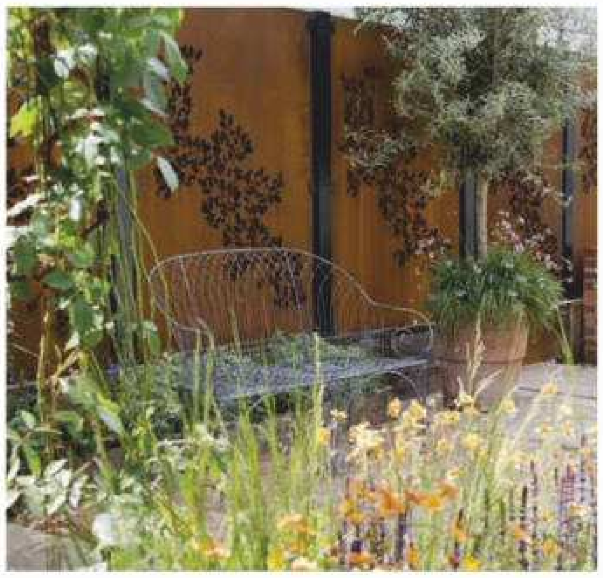
01255 688361, gardentrellis.co.uk



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Corten Steel Panels (Branches Design),
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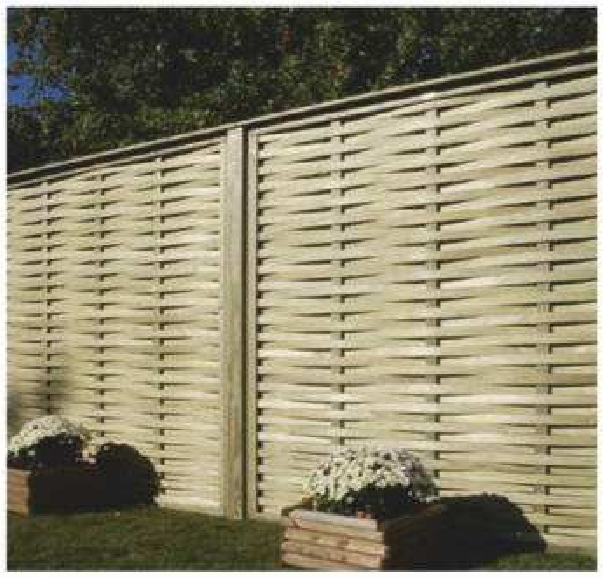

SIMPLE DETAIL
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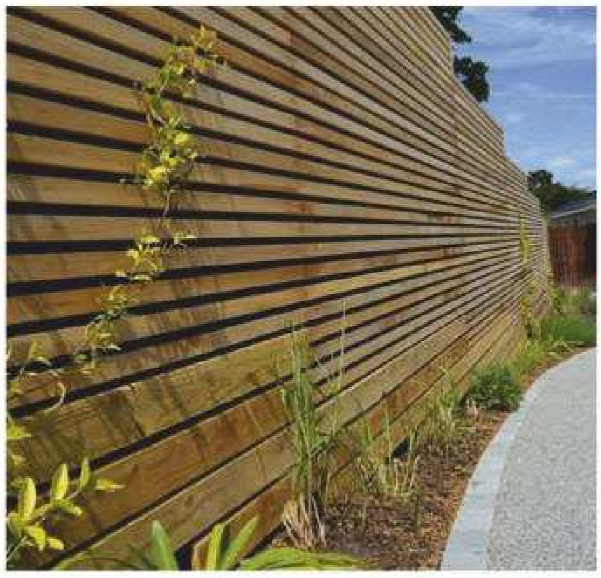

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Western Red Cedar Slatted Screen Battens,
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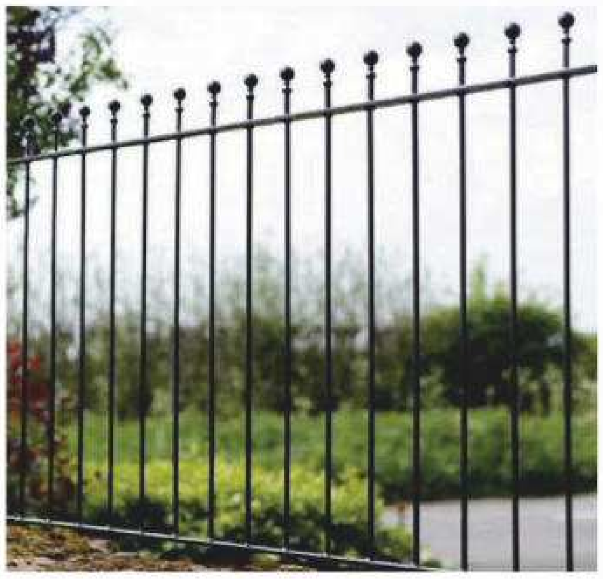
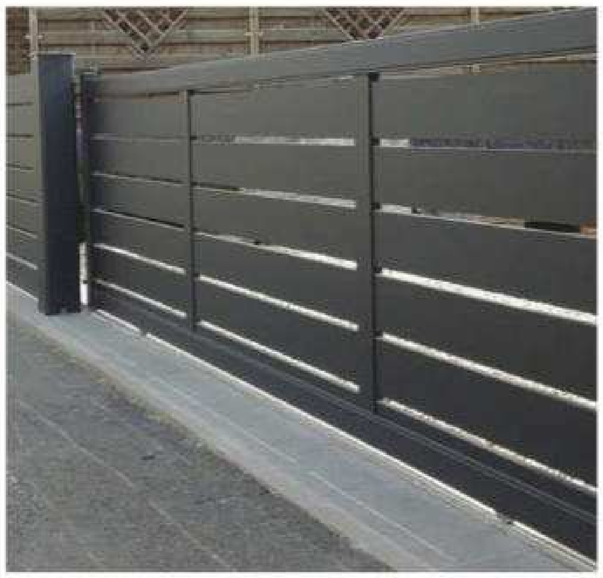


TOWN-HOUSE STYLE
Wenlock Ball Top Fence,
£112.59, H90 x W181cm, Notcutts,
0344 879 4166, notcutts.co.uk



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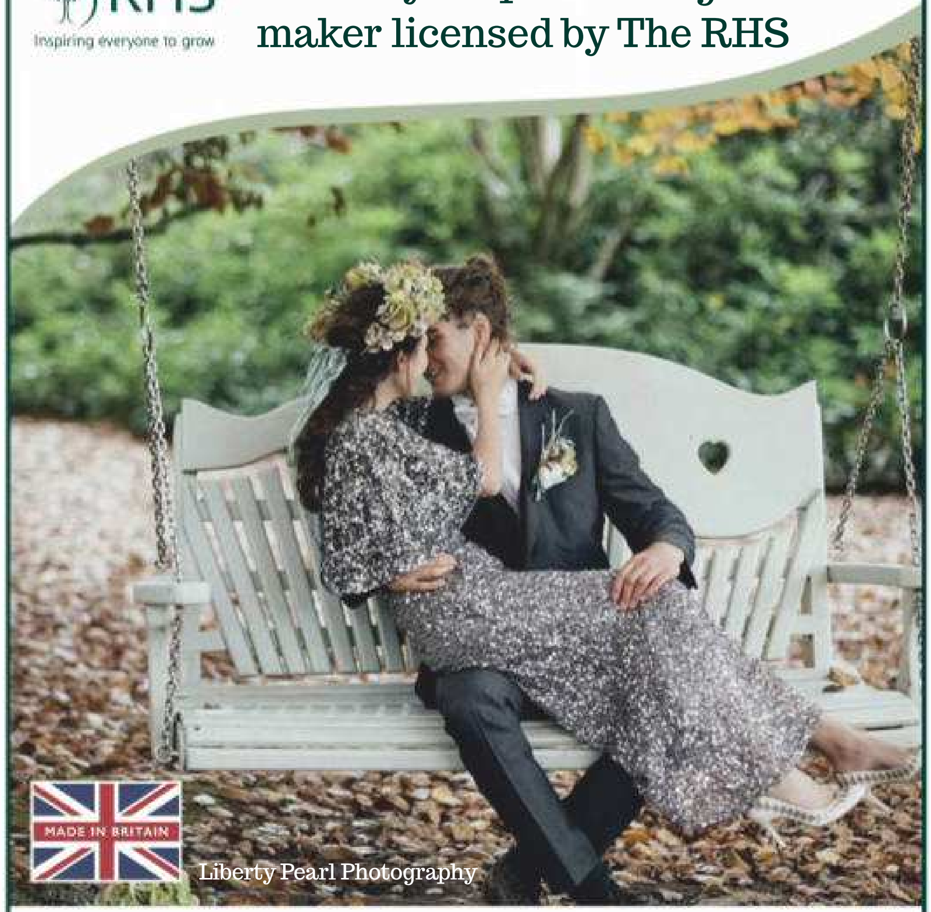

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GARDENS ILLUSTRATED'S

BEST GARDENING BOOKS OF THE YEAR

A look back at some of our favourite books from 2018, plus your chance to win them all

A pressed *Papaver rhoeas* created by Sonya Patel Ellis and featured in her book *Collins Botanical Bible*, reviewed on page 91.

© SONYA PATEL ELLIS FROM *HORTUS UPTONENSIS* (2015)

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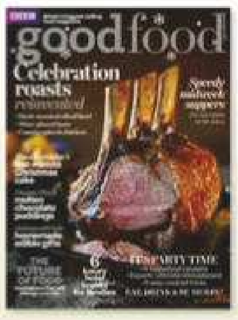

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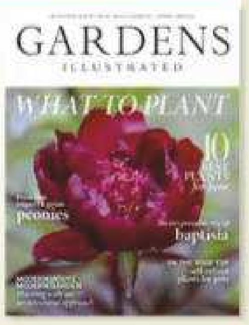

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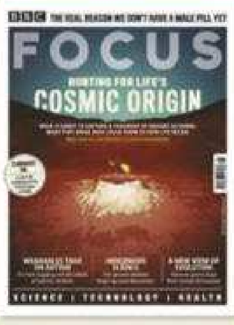

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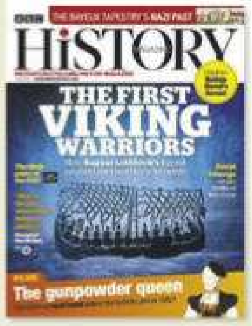

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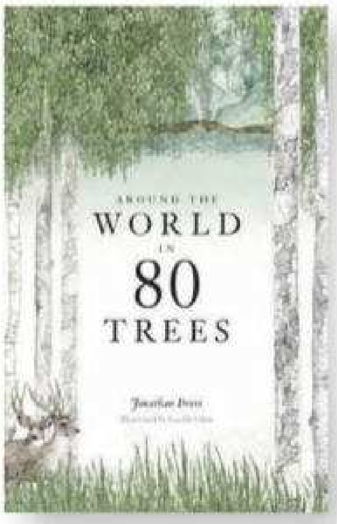
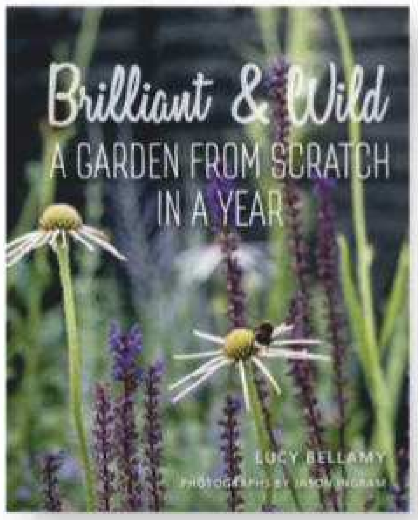
BOOK REVIEWS


AROUND THE
WORLD
IN
80
TREES
Jonathan Drori

AROUND THE WORLD IN 80 TREES
by Jonathan Drori
Laurence King Publishing, £17.99
ISBN 978-1786271617

Starting in England looking at two familiar iconic hybrid trees – the London plane and the Leyland cypress – the author takes readers eastwards in an anti-clockwise direction around the world. The 80 featured trees are a clever and diverse representation of the 60,000 distinct tree species that can be found on our planet, all with inspiring, descriptive and true stories that bring them alive.

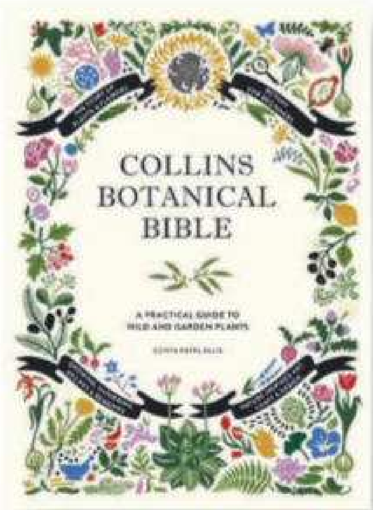
Reviewed by Tony Kirkham in the May 2018 issue.


Brilliant & Wild
A GARDEN FROM SCRATCH IN A YEAR
LUCY BELLAMY
PHOTOGRAPHS BY JASON INGRAM

BRILLIANT & WILD
by Lucy Bellamy
Photographs by Jason Ingram
Pimpernel Press, £20
ISBN 978-1910258637

Brilliant & Wild promises a garden from scratch in a year, with barely any maintenance or horticultural knowledge necessary. It could sound too good to be true, but Bellamy has selected a handsome variety of hardy perennials that will flourish without taking over. The argument that urban soil is perfect for perennials – its low fertility creates tough plants – is refreshing for city gardeners who bemoan their overworked earth.

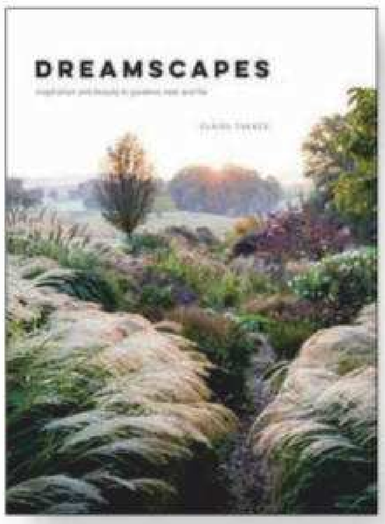
Reviewed by Alice Vincent in the March 2018 issue.


COLLINS
BOTANICAL
BIBLE
A PRACTICAL GUIDE TO WILD AND GARDEN PLANTS
SONYA PATEL ELLIS

COLLINS BOTANICAL BIBLE: A PRACTICAL GUIDE TO WILD AND GARDEN PLANTS
by Sonya Patel Ellis
William Collins, £30
ISBN 978-0008262273

This hefty tome brings together plant history, edibility, healing properties, art and science. Six chapters examine the beginnings of plants, followed by mankind's interaction with them – the first gardens, cooking with plants, producing art inspired by them, and their medicinal uses. A mixture of illustrations, prints and photographs demonstrate the enormity, diversity and beauty of the plant world.

Reviewed by Rosanna Morris in the November 2018 issue.


DREAMSCAPES
CLAIRE TAKACS

DREAMSCAPES
by Claire Takacs
Hardie Grant Books, £35
ISBN 978-1743793527

For almost a decade readers of *Gardens Illustrated* have enjoyed a privileged view of some of the world's most beautiful gardens, as seen through the expressive lens of Claire Takacs's camera. While primarily an inspiring coffee table book, this is also a fascinating insight into the life of a garden photographer, the hard slog of 16-hour drives and pre-dawn alarm clocks, and the fleeting moments of magic that make it all worthwhile.

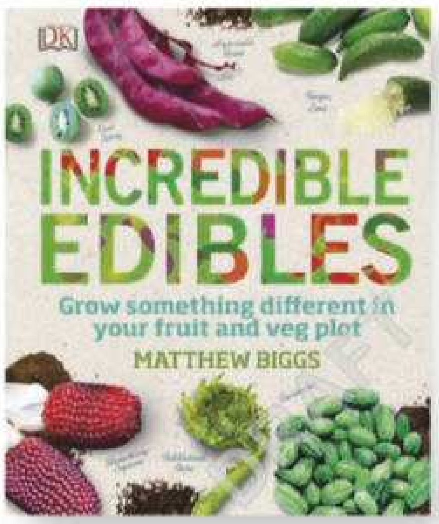
Reviewed by Jodie Jones in the February 2018 issue.

Around the World in 80 Trees.

REASONS TO NURTURE
TREE OF LIFE

Collins Botanical Bible.

BOOK REVIEWS

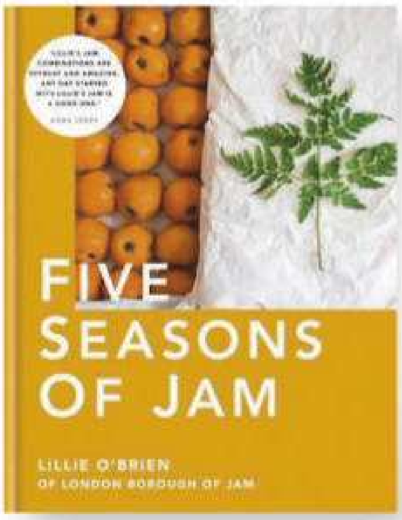

DK
INCREDIBLE EDIBLES
Grow something different in your fruit and veg plot
MATTHEW BIGGS

INCREDIBLE EDIBLES

by Matthew Biggs
Dorling Kindersley, £14.99
ISBN 978-0241302101

Incredible Edibles is an invitation to look beyond the familiar fruit, vegetables and herbs, and try something deliciously different. The book is split into seven chapters, organised by food type, with early pages devoted to growing tips and techniques. Author Matthew Biggs is a hugely knowledgeable and respected horticulturist, and his practical wisdom flows through the pages; this is not a book that will leave you struggling to know what to do and when to do it.

Reviewed by Mark Diacono in the March 2018 issue.


FIVE SEASONS OF JAM
LILLIE O'BRIEN
OF LONDON BOROUGH OF JAM

FIVE SEASONS OF JAM

by Lillie O'Brien
Kyle Books, £20
ISBN 978-0857834393

Five Seasons of Jam is a collection of seasonal recipes for jam, jelly, wine and vinegar. All the recipes make small batches, so that the end product is fruit-driven rather than sugar-driven. As well as an impressive number of fruit varieties, O'Brien uses fruit kernels and nuts, herbs and spices, and unusual ingredients such as Earl Grey tea, cocoa nibs and watermelon rind to make her jam. Her products are on sale at the London Borough of Jam shop in east London.

Reviewed by Alys Hurn in the September 2018 issue.

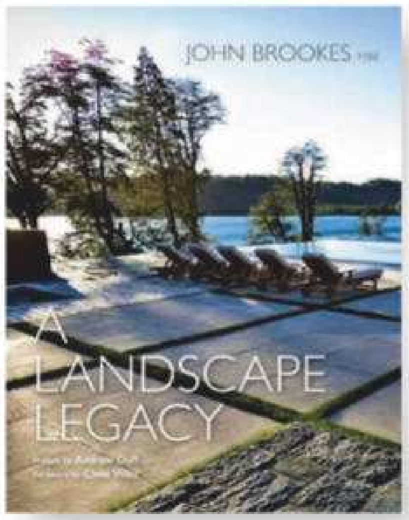
Wreaths
Katie Smyth & Terri Chandler
FRESH, FORAGED & DRIED FLORAL ARRANGEMENTS

WREATHS

by Katie Smyth and
Terri Chandler
Quadrille, £14.99
ISBN 978-1787131200

Not just for Christmas, or doors, and no longer limited to spruce and cinnamon sticks, wreaths are having a moment; be they explosive asymmetrical summer arrangements or something more organic for autumn. *Wreaths* is a book for people who love having flowers in their home but might want to try something a bit different from traditional floristry and rethink how to use flowers in a more artful form.

Reviewed by Rosanna Morris in the May 2018 issue.


JOHN BROOKES MBE
A LANDSCAPE LEGACY

A LANDSCAPE LEGACY

by John Brookes
Pimpernel Press, £40
ISBN 978-1910258934

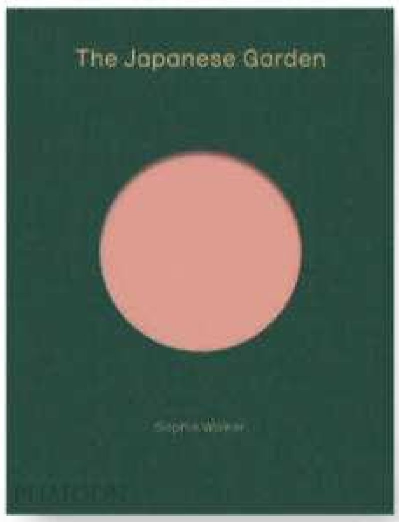
For almost a decade before the publication of his seminal *Room Outside* (1969), John Brookes had been making a splash with his designs. His early look was fiercely geometric, with angular pools, black-painted pergolas and 'architectural' plantings – a design system based on the concept of 'the grid', whereby the volumes of the garden are extrapolated from those of the house. This memoir is a fitting companion to Barbara Simms's 2007 monograph on Brookes.

Reviewed by Tim Richardson in the April 2018 issue.

BLACKBERRIES

Five Seasons of Jam.

A Landscape Legacy.

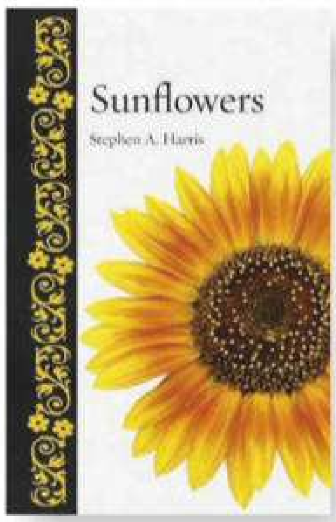


THE JAPANESE GARDEN

by Sophie Walker
Phaidon, £49.95
ISBN 978-0714874777

Sophie Walker has assembled a starry line-up of essayists to bolster what would be an impressive book even without the brief contributions of artist Anish Kapoor, mathemetician Marcus du Sautoy and architects John Pawson and Tadao Ando. The Japanese garden can seem a difficult topic, but the author's approach, which involves writing in a free, direct and unembarrassed way about actual emotions experienced at the gardens, creates its own gateway.

Reviewed by Tim Richardson in the January 2018 issue.

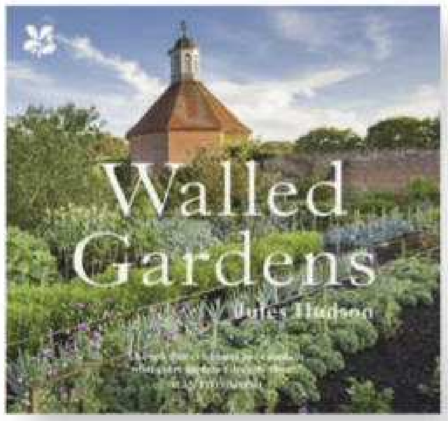


SUNFLOWERS

by Stephen A Harris
RReaktion Books, £16
ISBN 978-1780239262

This book covers sunflowers and their relatives, known collectively as *Asteraceae*, encompassing marigolds, daisies, lettuce and thistles among others. It is a fascinating exploration of biology, ecology and cultural significance. Harris describes the importance of thistles for the Scots, edelweiss for Austrians and chrysanthemums for the Japanese, often with amusing anecdotes. Open the book at any page and you will discover something new and fascinating.

Reviewed by John Hoyland in the August 2018 issue.

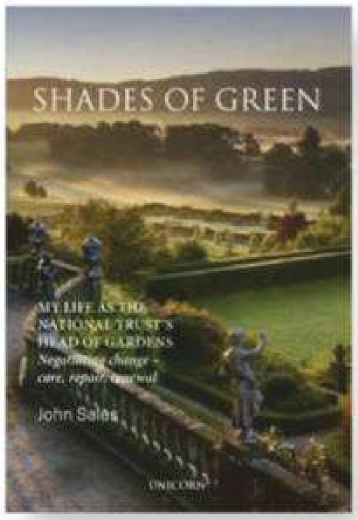


WALLED GARDENS

by Jules Hudson
National Trust, £16.99
ISBN 978-1909881969

Archaeologist and historian Jules Hudson is beguiled by walls and what they reveal about the evolution of horticultural and social history. From 15th-century gardens adjoining the main house, with low walls intended to keep animals off the crops, to elaborate Victorian creations with hot-water heating systems and vast glasshouses protecting an array of tender plants collected from around the Empire, Hudson charts the development of these amazing spaces.

Reviewed by Jodie Jones in the March 2018 issue.


SHADES OF GREEN
MY LIFE AS THE NATIONAL TRUST'S HEAD OF GARDENS
Negotiating change – care, repair, renewal
John Sales
UNICORN

SHADES OF GREEN

by John Sales
Unicorn, £25
ISBN 978-1911604181

When the National Trust's former head of gardens John Sales joined the Trust in 1971, garden history was in its infancy. In this study of 50 projects, we see the birth of historic garden conservation and the genesis of innumerable garden features that delight today's garden visitors. Sales is unstinting in his praise for the gardeners with whom he has worked. The book is a testament to his tenacity and clarity of vision; his wisdom and wry humour shine through.

Reviewed by Ambra Edwards in the June 2018 issue.

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The Japanese Garden.

Shades of Green.

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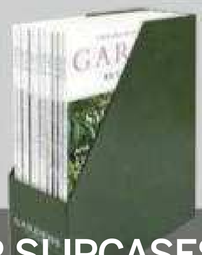

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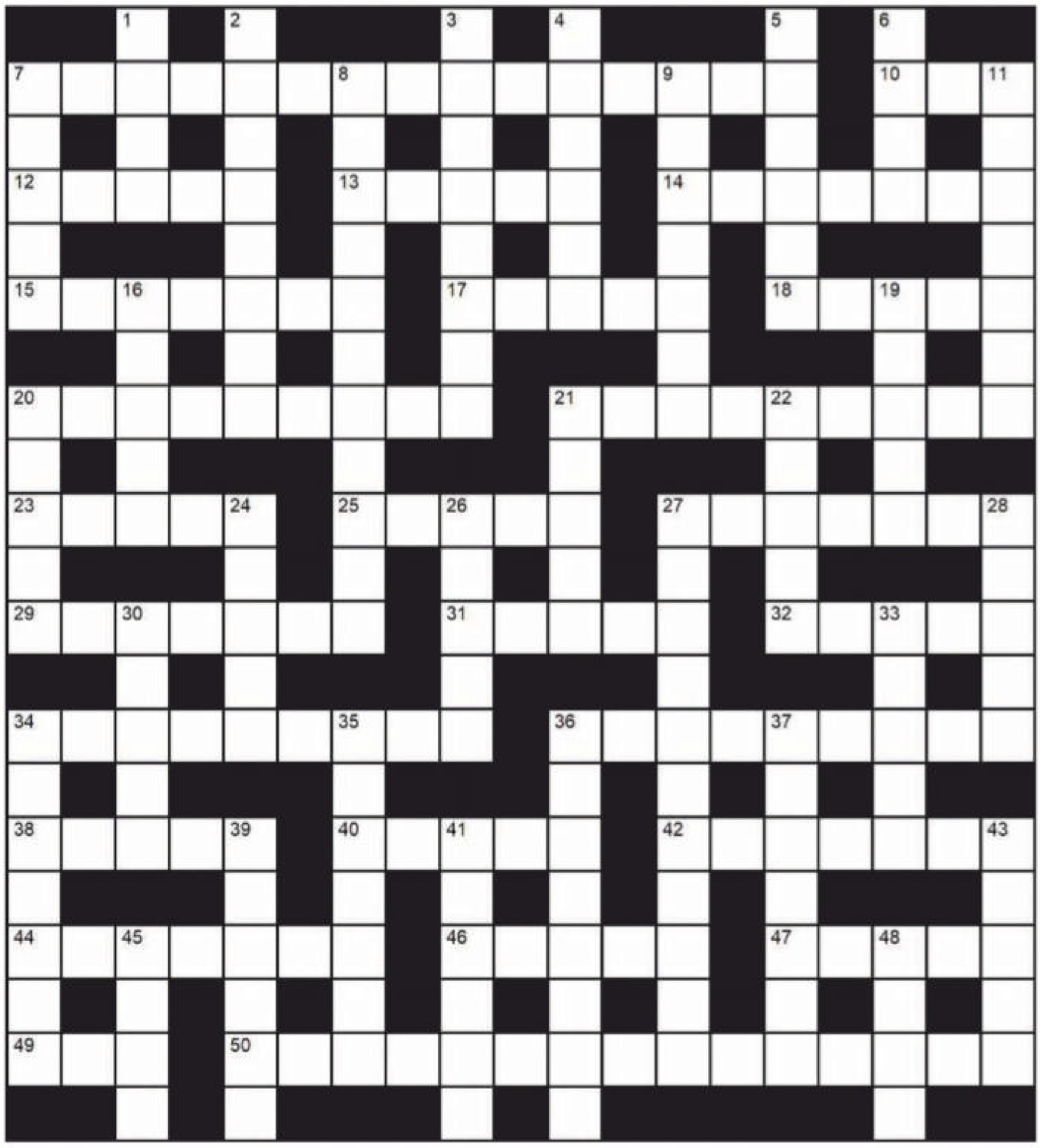
Christmas crossword



ACROSS

7 Lily family relative with star-shaped flowers, the wise men's guide? (4,2,9)
10 Patch of ground – disposed of by auctioneer (3)
12 Partly trim edelweiss covered in frost (5)
13 With love, this fruit becomes a tomato! (5)
14 Plant with umbrella-shaped leaves – unusual trademark topped and tailed (7)
15 Judy's floral arrangement? (7)
17 Type of propagated shoot that's an alternative to a cutting (5)
18 Birch tree relative – needs a bit of horticultural derris (5)
20 Genus of kiwi fruit vine – I put in anti-acid variety (9)
21 Christmas rose is the 'niger' species of this plant (9)
23 Gardening expert Klein's Yuletide offering? (5)
25 The bramble genus – chafes round centre of fruit (5)
27 Fruits of this conifer are used to flavour gin (7)
29 Shrub/tree with red, peeling bark – somewhat popular, but useless (7)
31 Cereal seed – requires good shower (5)
32 A rhododendron cultivar 'Muse of love poetry' (5)
34 A poisonous aconite's unusual fawn lobes (9)
36 Species name signifying plant comes from a Spanish archipelago (9)
38 Gets rid of garden storage buildings? (5)
40 Cowboys' show of skill for *Daboecia cantabrica* (5)
42 A feature of ivy at this time of year (7)
44 Plant in *Artemisia* genus distorts worm gut! (7)
46 In tub, a silvery sort of herb (5)
47 __ fir: stately Christmas tree that retains its needles (5)
49 Filbert, a little diminutive (3)
50 Blooming prickly plant at this time of year! (9,6)

DOWN

1 After cabbage, it's a *Cordyline* plant (4)
2 An *Abies* fir that retains its needles – name before and after random mixture (8)
3 Genus of succulents with foul-smelling, starry flowers – palate is spoilt (8)
4 Dwarf rhododendron bred by 34 down – a help to Snow White (6)
5 Pure white Asiatic lily, central Italian region (6)
6/30 A shade of lilac *Dierama*, sounds like a wild hyacinth? (4,5)
7 Shoot – a bit of holly? (5)
8 Tall bold flower with 'hairy' fall petals (7,4)
9 Relating to Ivy's partly mulched, er, allotment (7)
11 Plant, genus *Leptospermum*, also called manuka (3,4)
16 It goes round… some carrot (oriental) (5)
19 Hang down… a fleshy fruit with a stone, we hear (5)
20 The hollyhock genus in coastal *Ceanothus* (5)
21 Plantain lily genus has to change (5)
22 Bushy fuchsia with red/white flowers – 'Premium Bond Selector' (5)
24 Lily-like water plant and genus of bird's-foot trefoil (5)
26 A low-growing plant of the *Ajuga* genus that might be blown (5)
27 Evergreen clematis with creamy-white flowers and popular Christmas tune (6,5)
28 Wine obtained from Ontario, Jasper (5)
30 See 6 down
33 A lilac tulip in Bengali biome (5)
34 Percy, breeder of dwarf rhododendrons – one of three Christmas visitors? (7)
35 Eg hollow-tined tool for spiking lawn (7)
36 Fruit-tree flowers (8)
37 Genus of plants also called *Alyssum* – I ruin, sadly, in extremes of arboreta (7)
39 *Campanula rotundifolia* is the __ bluebell (6)
41 Adulterate… centre of cabbages in seed, perhaps (6)
43 Stops flower stalks (5)
45 *Syringa* tendril conceals access (4)
48 Plantswoman Chatto's first compact dessert pear? (4)

SOLUTIONS TO THIS MONTH'S CROSSWORD WILL BE PRINTED NEXT MONTH

SOLUTIONS TO NOVEMBER'S CROSSWORD

ACROSS 7 Ratte **8** Gladiolus **10** Moisten **11** Gum tree **12** Leeks **14** Set **15** Lance **16** African violet **21** Ideas **22** Bin **23** Dig up **25** Kabocha **27** Support **29** Oenothera **30** Rogue.
DOWN 1 Primula **2** Strike **3** Zest **4** Maggot **5** Firm **6** Florence **8** Genista **9** Swedes **13** Snips **15/24** Lloyd George **17** Fleabane **18** Vanessa **19** Ginkgo **20** Spotted **22** Beales **26** Cuts **28** Pare.

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Gifts for gardeners feature (pages 17-22)

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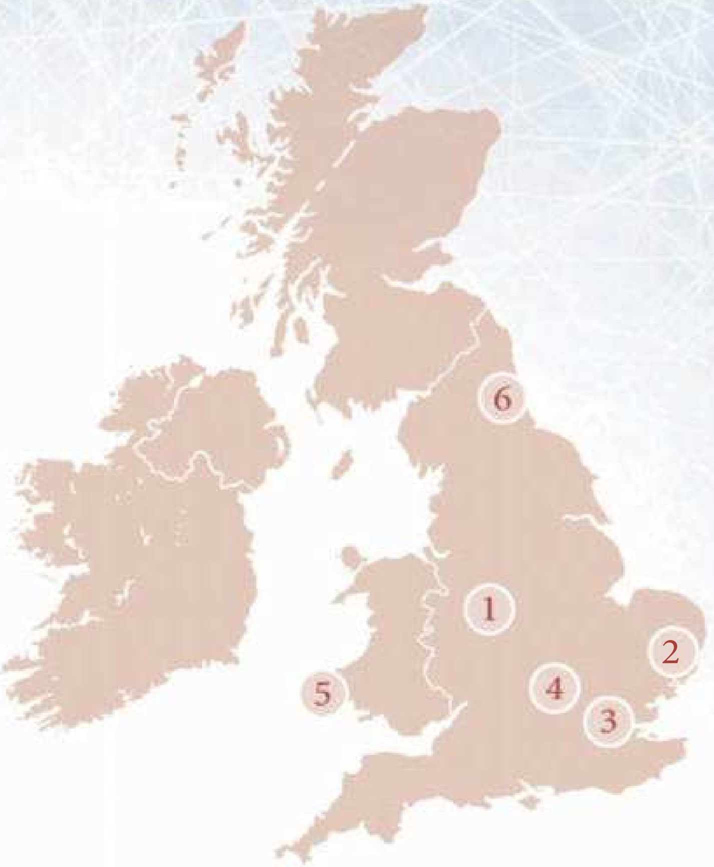

1. SHUGBOROUGH ESTATE

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nationaltrust.org.uk/shugborough | **01889 880160**

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instagram.com/marlesfordmill | **01728 748 076**

3. CHELSEA PHYSIC GARDEN

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chelseaphysicgarden.co.uk | **020 7352 5646**

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pictoncastle.co.uk | **01437 751326**

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waddesdon.org.uk | **01296 820414**

6. DURHAM CHRISTMAS FESTIVAL

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Friday 30 November to Sunday 2 December, Charity Preview Evening on Thursday 29 November

durhamchristmasfestival.com

Winter walks

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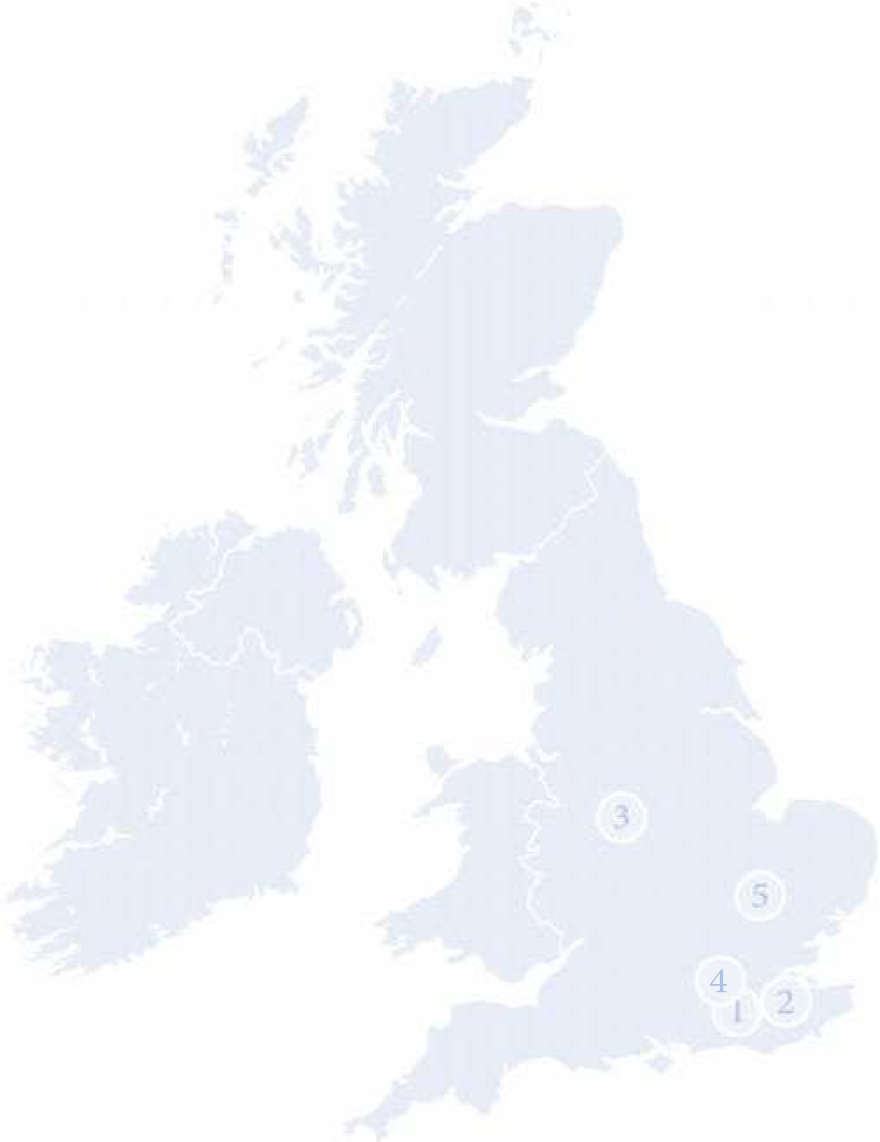

1 NYMANS

Packed with plants chosen specially for interest over the winter months, 'Winter Walk' at Nymans is filled with the heady scent of witch hazels and daphnes. And in December, the Heather Garden comes into its own, with vibrant drifts of contrasting colour and views towards the South Downs.

Handcross, West Sussex RH17 6EB | 01444 405250 | nationaltrust.org.uk

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Hever, nr Edenbridge, Kent TN8 7NG | 01732 865224 | hevercastle.co.uk

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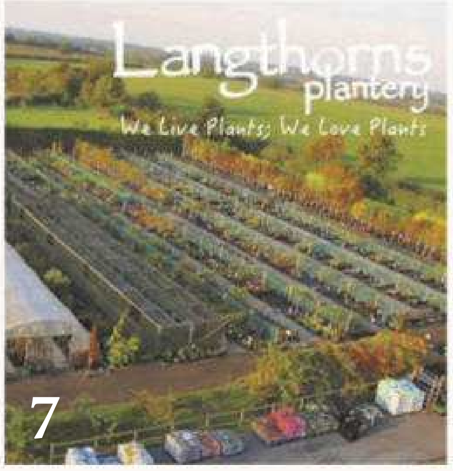

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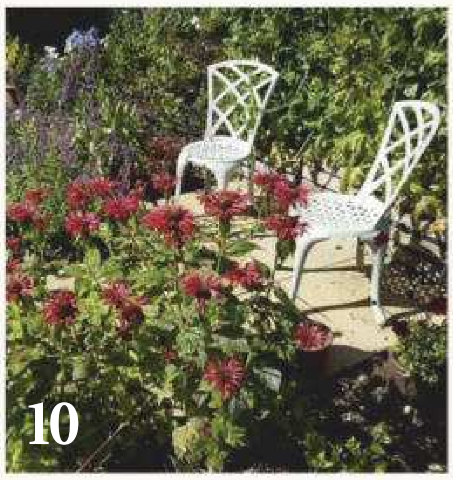
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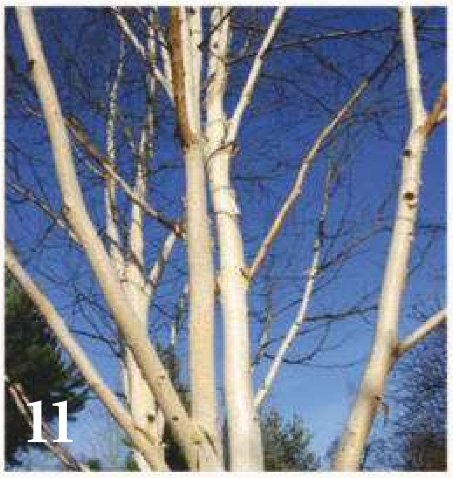
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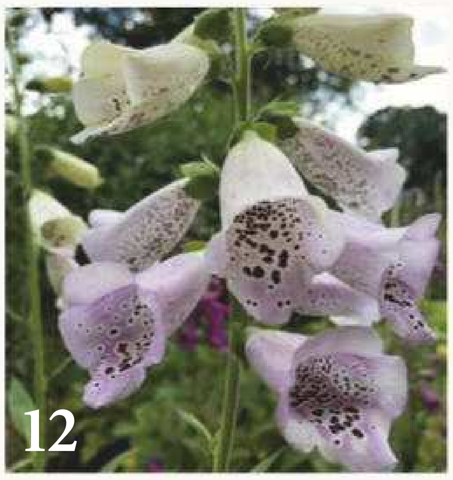
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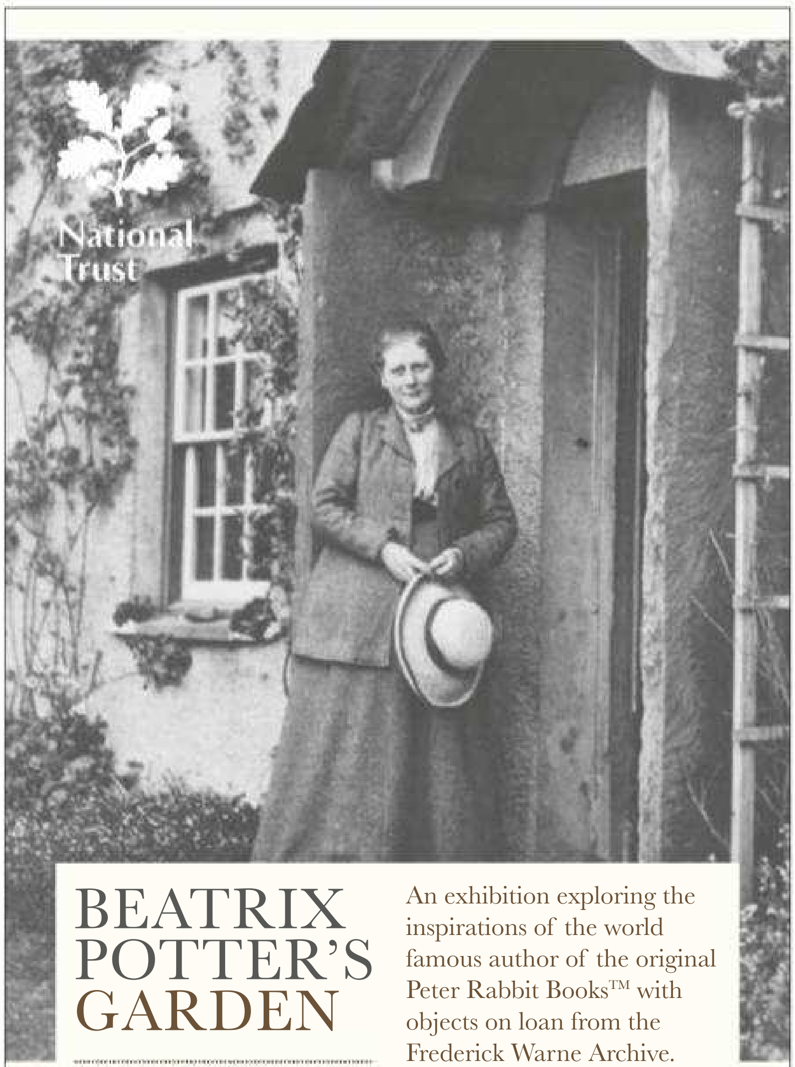

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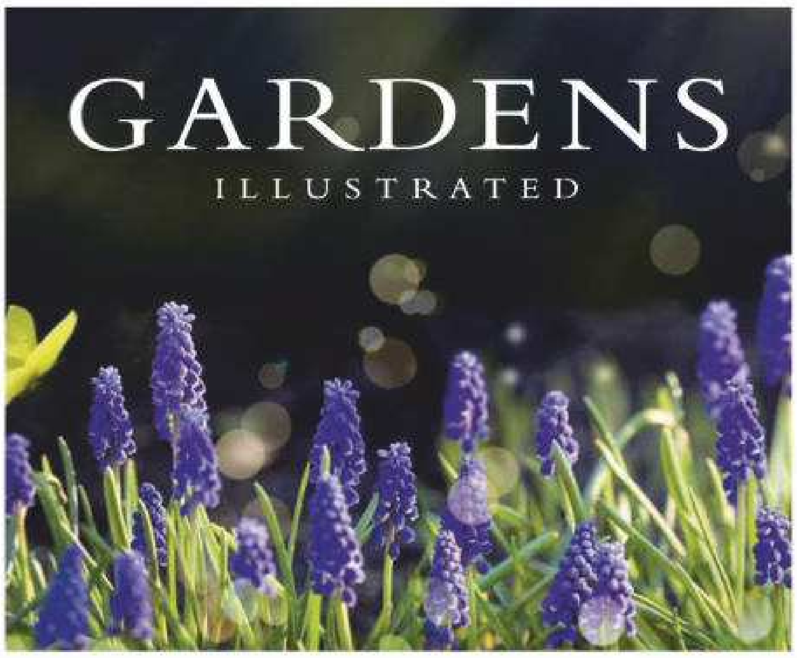

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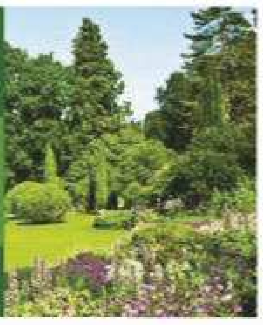

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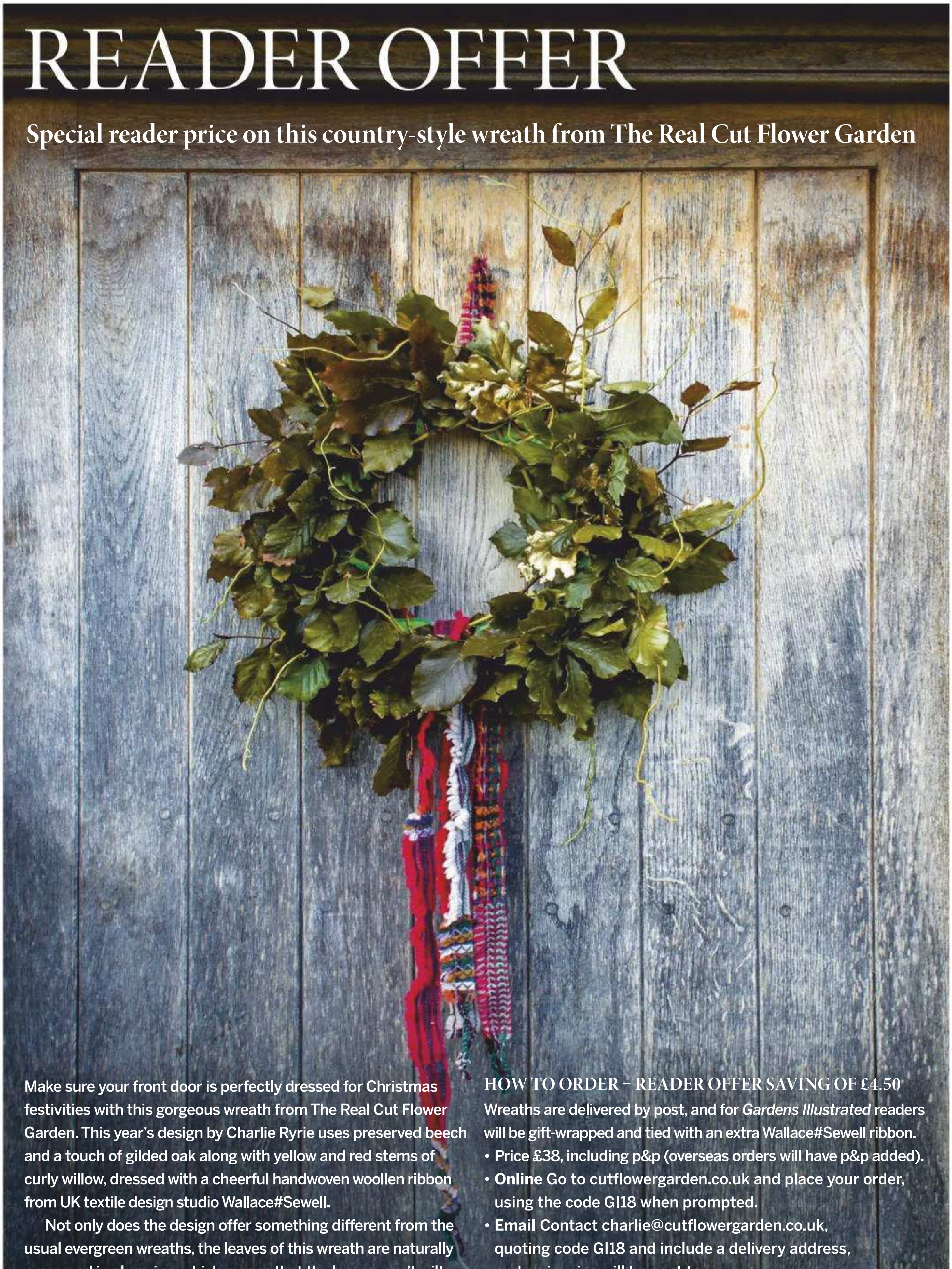
or email Rachael.Kelly@immediate.co.uk

READER OFFER

Special reader price on this country-style wreath from The Real Cut Flower Garden



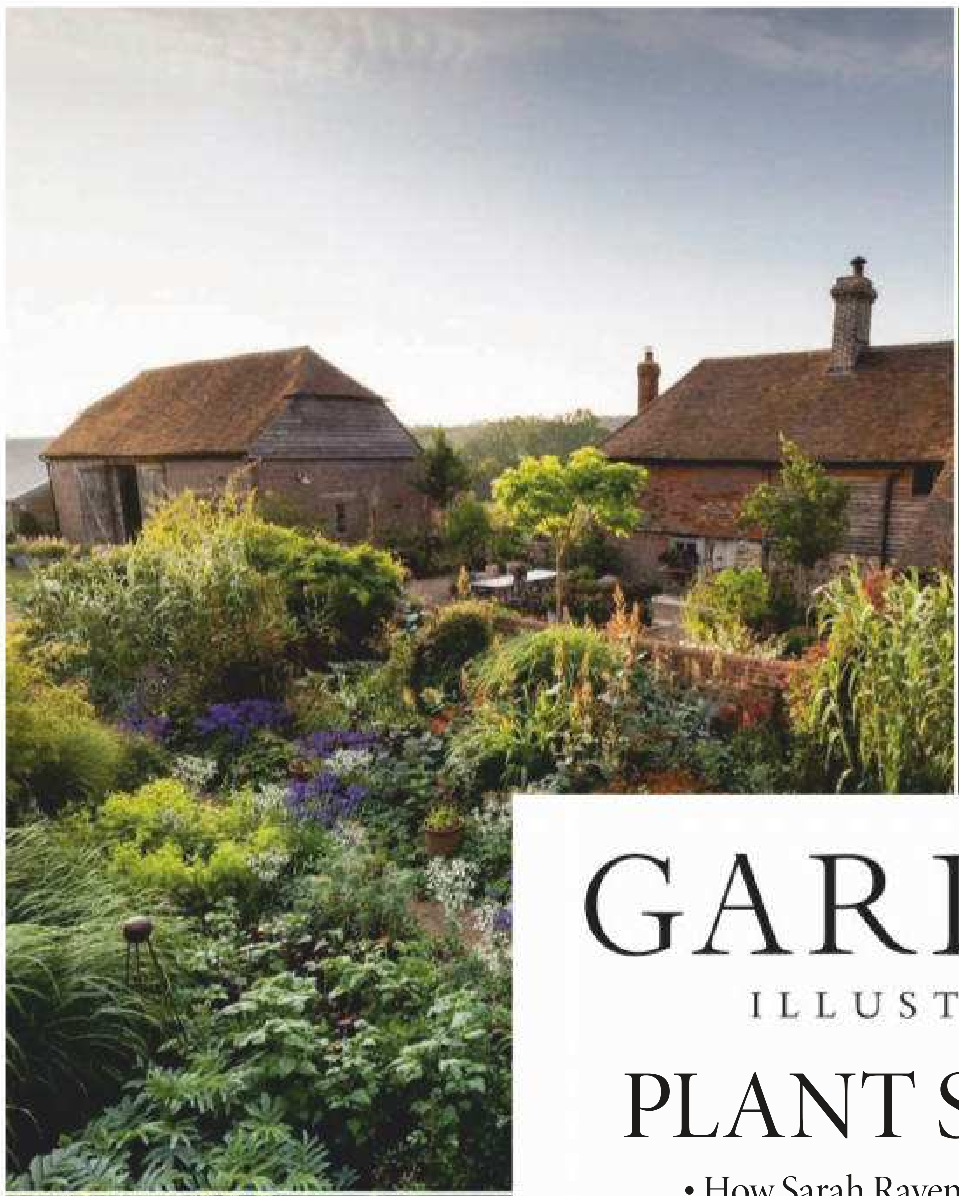
Make sure your front door is perfectly dressed for Christmas festivities with this gorgeous wreath from The Real Cut Flower Garden. This year's design by Charlie Ryrie uses preserved beech and a touch of gilded oak along with yellow and red stems of curly willow, dressed with a cheerful handwoven woollen ribbon from UK textile design studio Wallace#Sewell.

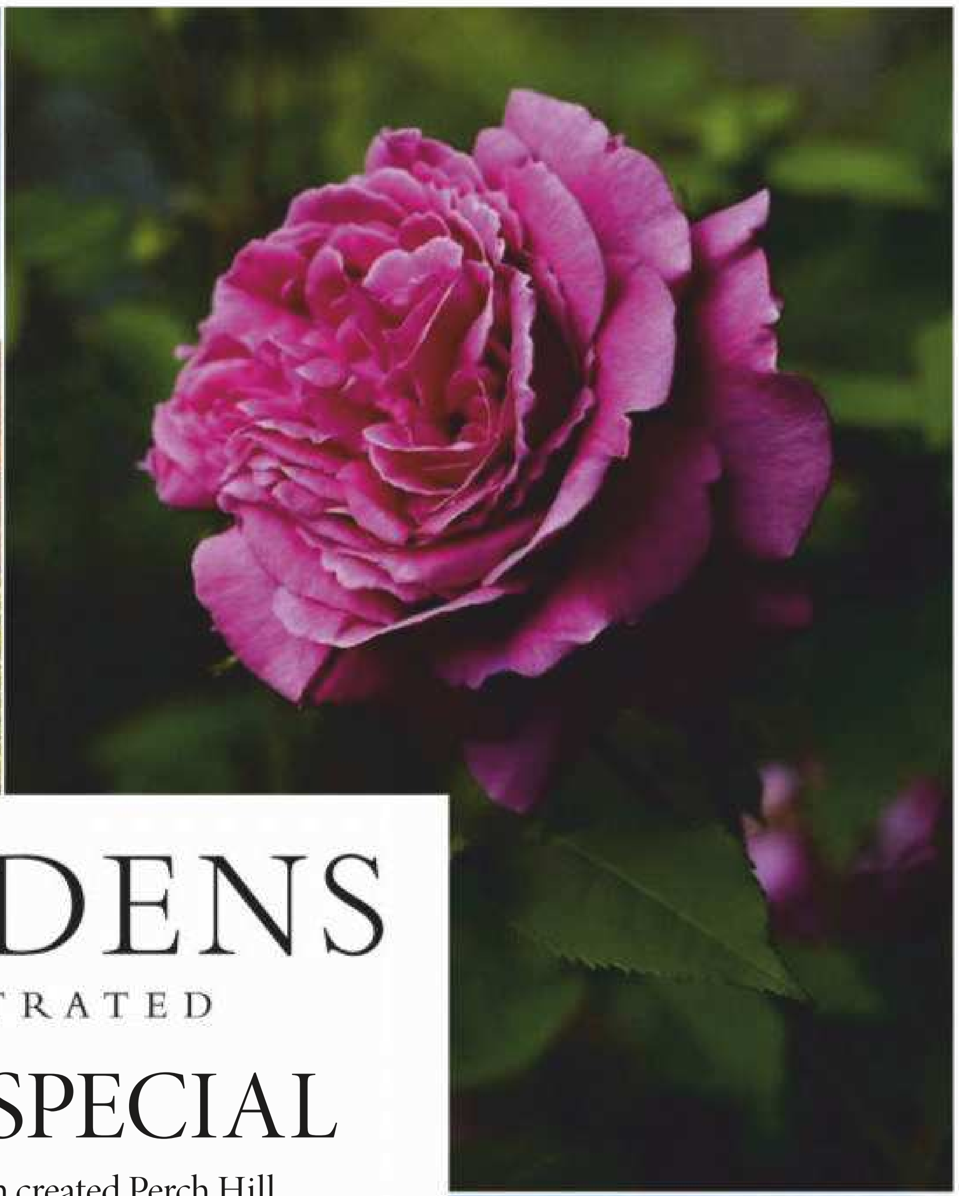
Not only does the design offer something different from the usual evergreen wreaths, the leaves of this wreath are naturally preserved in glycerine, which means that the leaves won't wilt, crinkle or drop but will last for months – even years if they don't get weatherbeaten – eventually going a rich coppery bronze.

HOW TO ORDER – READER OFFER SAVING OF £4.50

Wreaths are delivered by post, and for *Gardens Illustrated* readers will be gift-wrapped and tied with an extra Wallace#Sewell ribbon.

- Price £38, including p&p (overseas orders will have p&p added).
- **Online** Go to cutflowergarden.co.uk and place your order, using the code GI18 when prompted.
- **Email** Contact charlie@cutflowergarden.co.uk, quoting code GI18 and include a delivery address, and an invoice will be sent to you.
- **Offer ends** Please order by 14 December. Orders will be sent out between 3-18 December 2018.





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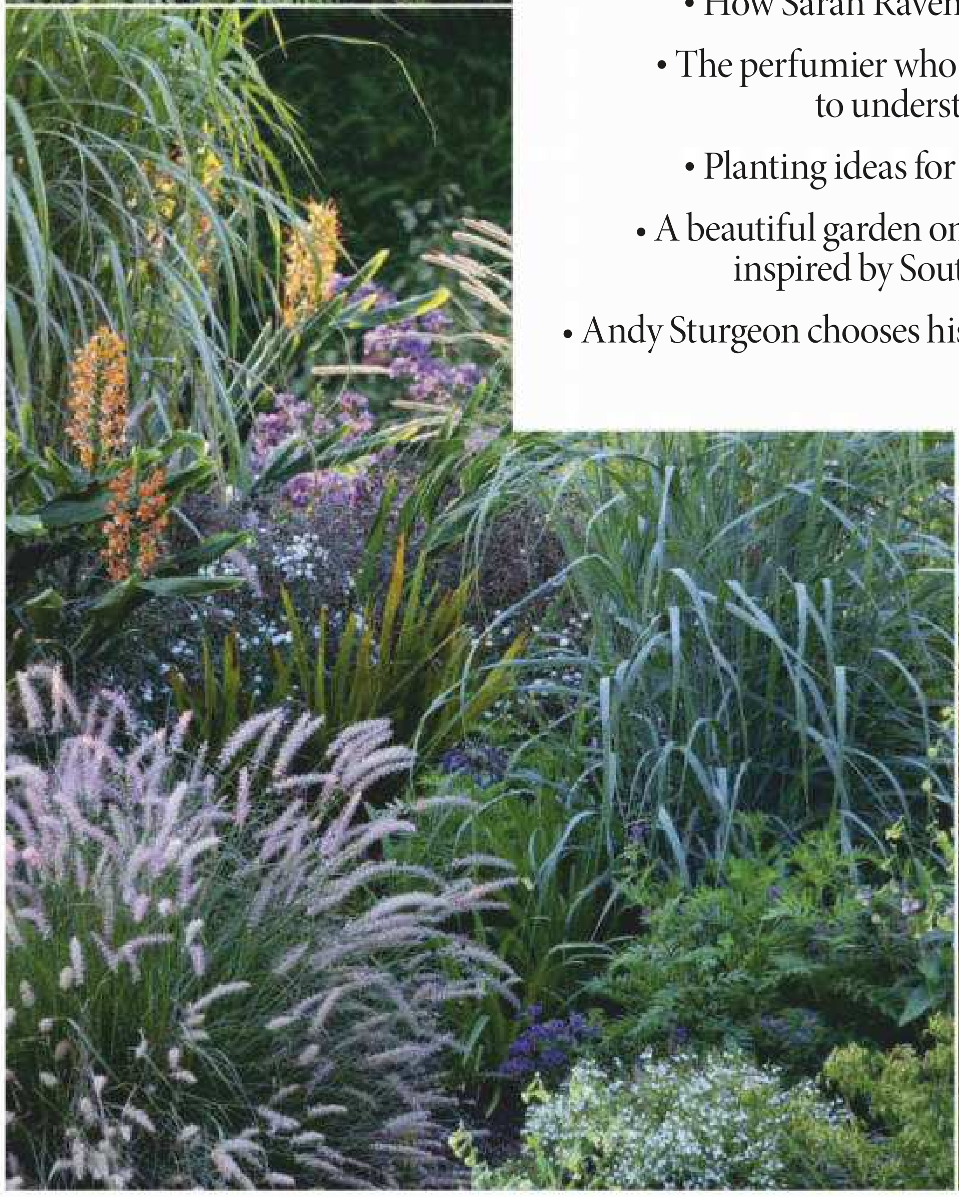

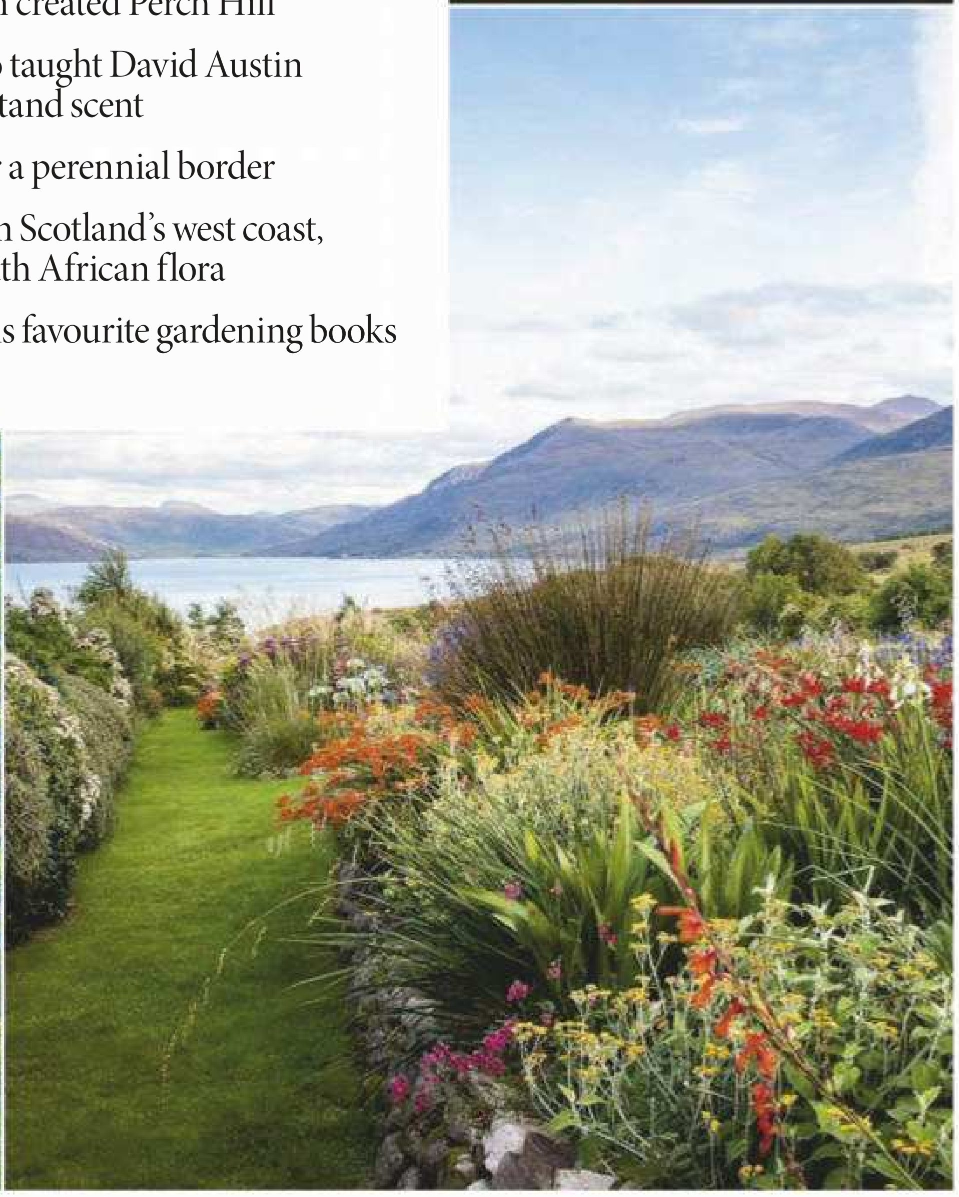

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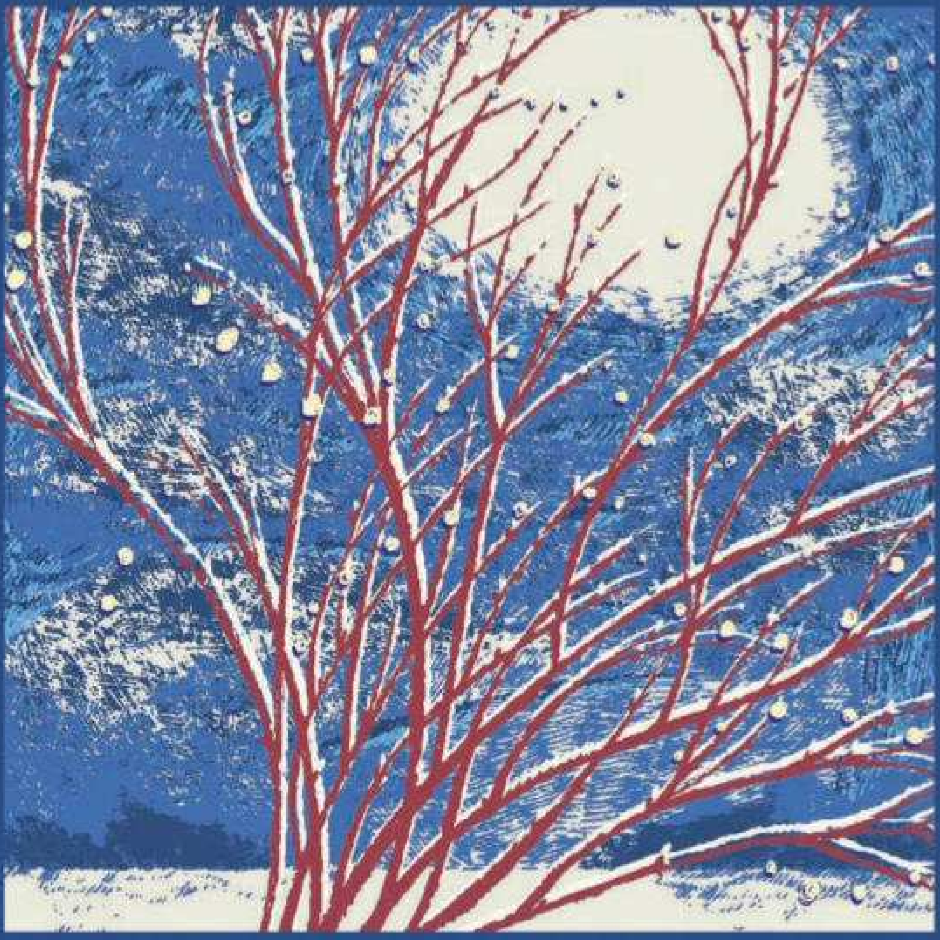
WRITER'S PLOT

BRIGHT STAR

With foliage and flowers in shorter supply, damp days see Frank enjoying the intense colour of winter shrubs

WORDS **FRANK RONAN** ILLUSTRATION **SANAE SUGIMOTO**



IN RAIN SHE HOLDS JEWELS OF WATER ALONG THE RUSSET TWIGS, BUT IT IS IN WINTER SHE BECOMES A GODDESS

Things are wet. The winter has become a steady drip. We can look for a crisp day at this time of year, but the crackle will all be in frosted humidity and nothing to do with dryness. You could shiver and turn your back to it, or you could look again and see what shine there is on these glimmering days that creep downwards to the solstice. Just as the most beautiful summer day is the one fresh and wet from rain, so it is still about the interplay of light and moisture. It is lucky for us that as the light becomes rarer and more precious, so the all-enhancing moisture is with us in reliable abundance.

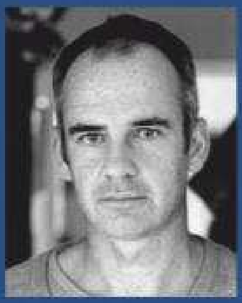
We are obsessed, primarily with flowers and then with foliage, and the fact that both of them are in such short supply now can make us dismiss this season as a barren one, staring impatiently at the wintersweet, willing it into production, only to snip off the first flowers and rush them indoors to sniff at in the warm, or hacking at the holly bushes so that the berries can all be ours to admire as they shrivel, before the birds have had their chance.

Not that we can resist filling the house with holly and pine and ivy and mistletoe, but the amazing transformation they bring indoors make us forget how much more beautiful they were outside, in the damp. Every day living with us they become dryer and duller until we cast them out with relief long before Twelfth Night, forgetting to look again at how fresh and wet the still living things are in the garden. Maybe it is easier to see the effect on things we don't traditionally harvest for decoration, not only other evergreens, but the bark of deciduous shrubs and trees. If that bark is shiny to start with, then a wet sheen will bring it to a highly polished state. If the bark is coloured the moisture will intensify and deepen the colour; if it is pale a mist will make it ghostly.

I was late coming to the sorts of willows and dogwoods that give good stem colour in the winter. I probably thought that you had to have a lot of them; a whole lakeside to have the full effect. But then one or two crept in for other reasons: a flower admired in spring or a leaf in autumn: that combined with a damp bit of the border that had killed a succession of tamarisks and was calling out for something more bog tolerant. Now I realise you don't have to have the grand, carriage-stopping show, or the perfect combination of a red, a yellow and an orange set off by the pristine bark of a white birch. Singletons, good in their own right and in more than one season, such as *Cornus alba* Baton Rouge (= 'Minbat'), can be allowed to infiltrate any part of the garden, from where they can entice you, at random, whenever the winter spotlight falls on them.

Salix purpurea 'Nancy Saunders' doesn't have a bad day the whole year. There are a few weeks in spring when she has been shorn back to her stump and ceases to be remarkable, but even then she retains a charm rare among the pollarded. In the summer she is a beauty with her slightly twisting, barely purple, leaves, and if it rains she holds jewels of water all along the russet twigs, quivering and gleaming in the breeze. But it is in the winter that she becomes the goddess of the garden.

If you have a ground-floor window from which you can see the low sun in December, put Nancy between you and the light, and wait for the days when the rays are strong while there is enough moisture on her wet branches to refract it. There will be an optical effect like a huge, spherical, platinum cobweb, more brilliant than you can imagine is possible in the plant world. ☐



Frank Ronan is a novelist who lives and gardens in Worcestershire.

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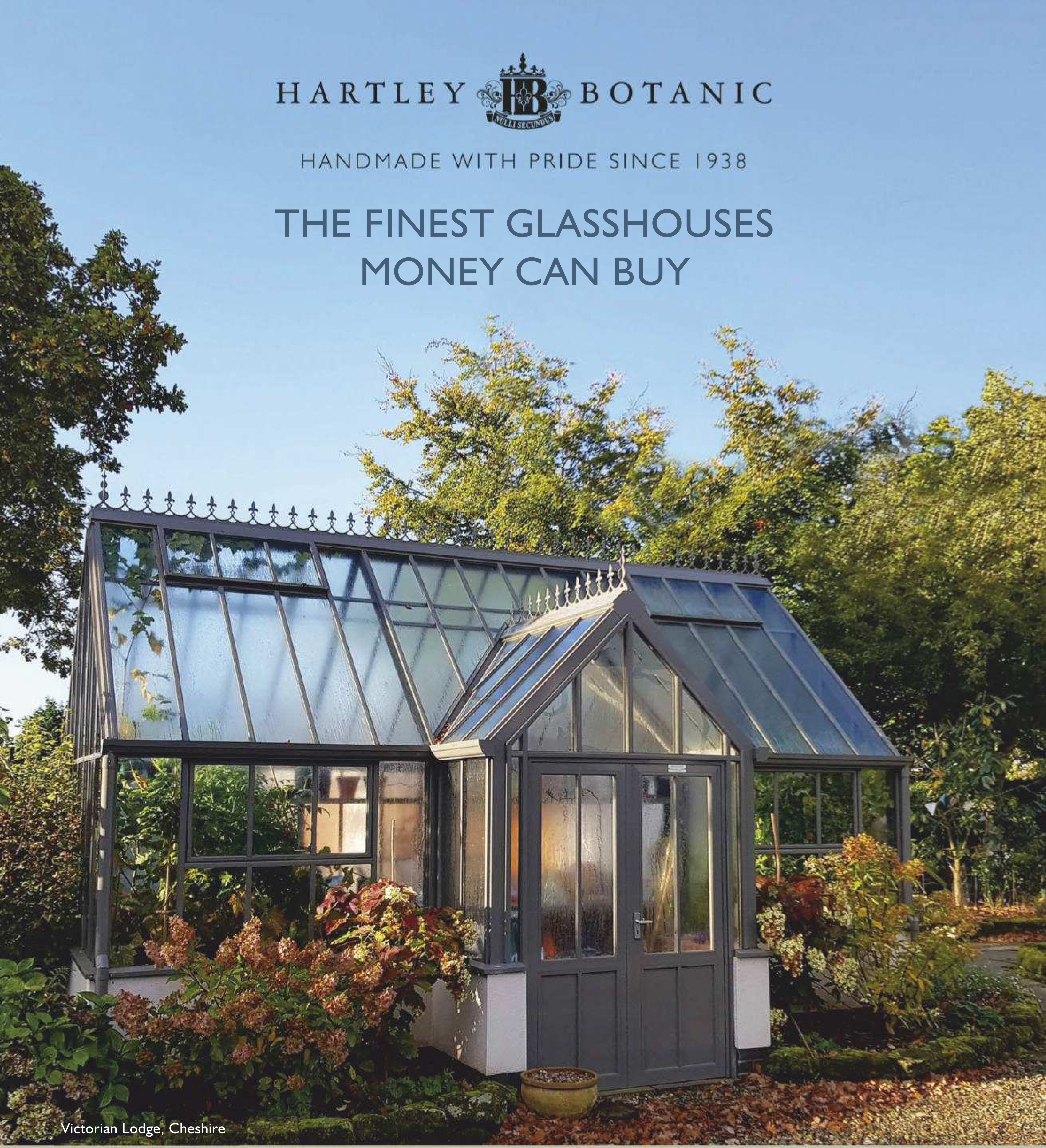

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